OCTOBER/NOVEMBER 2025

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QUILTS

ONCE UPON A TIME

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CHRISTMAS

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RED HEARTS DECORATIONS

LET IT SNOW KNITTED DECORATIONS

La Miel

A CROCHET BAG WITH EUROPEAN FLAIR

MAKE

FESTIVE GEOMETRIC TRIO EMBROIDERY

FRIENDS IN THE GARDEN CUSHION

RHYTHM & BEAT CROCHET CUSHION

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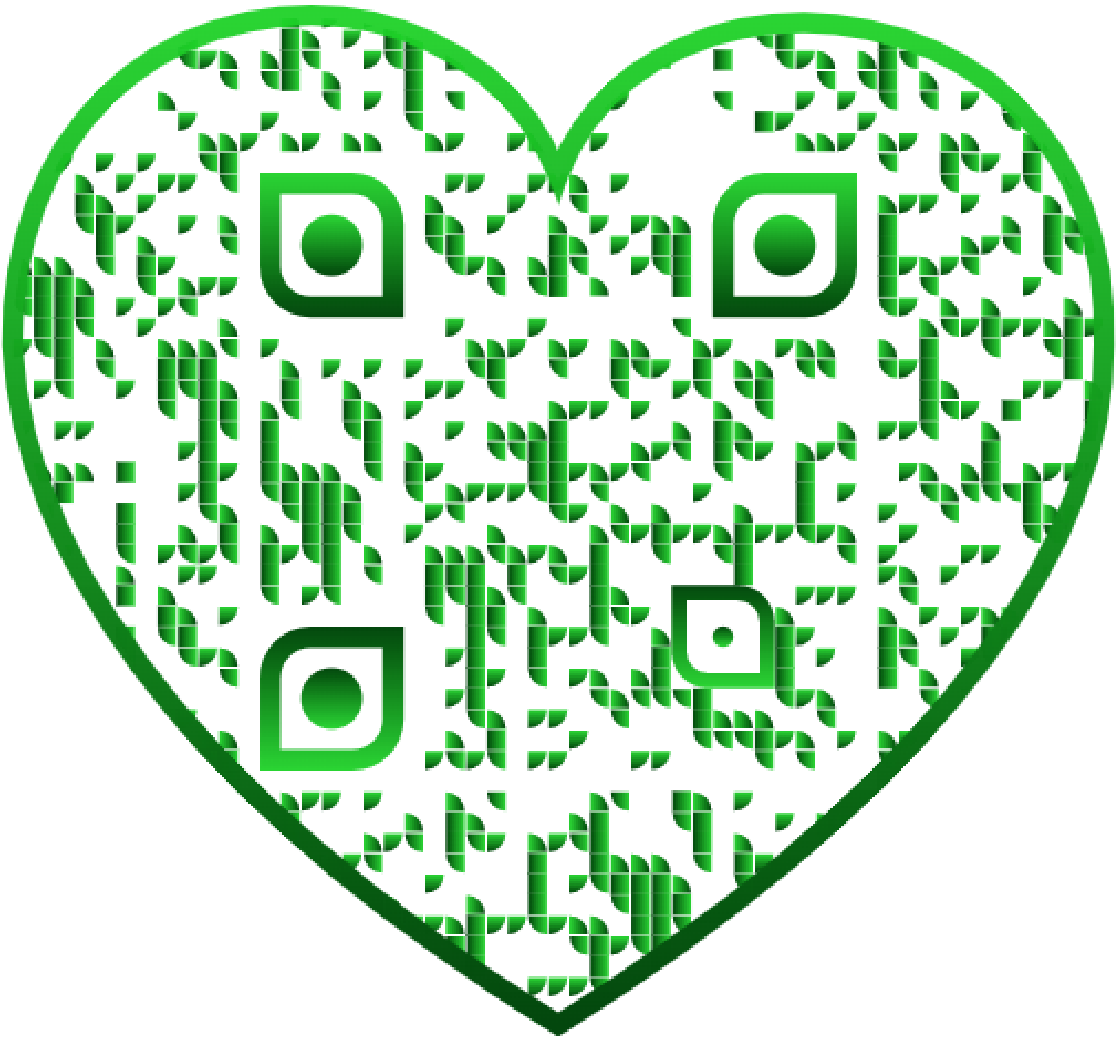
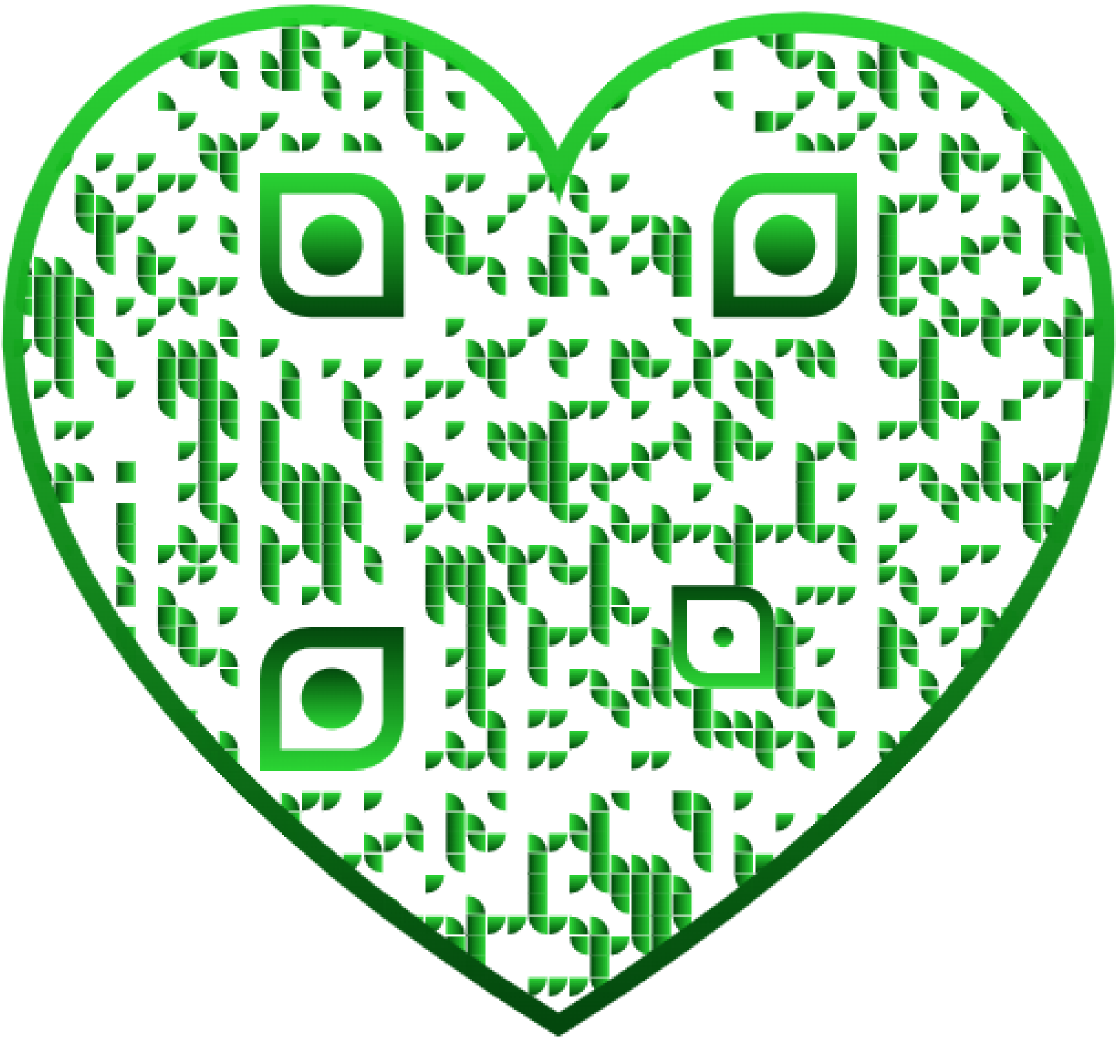
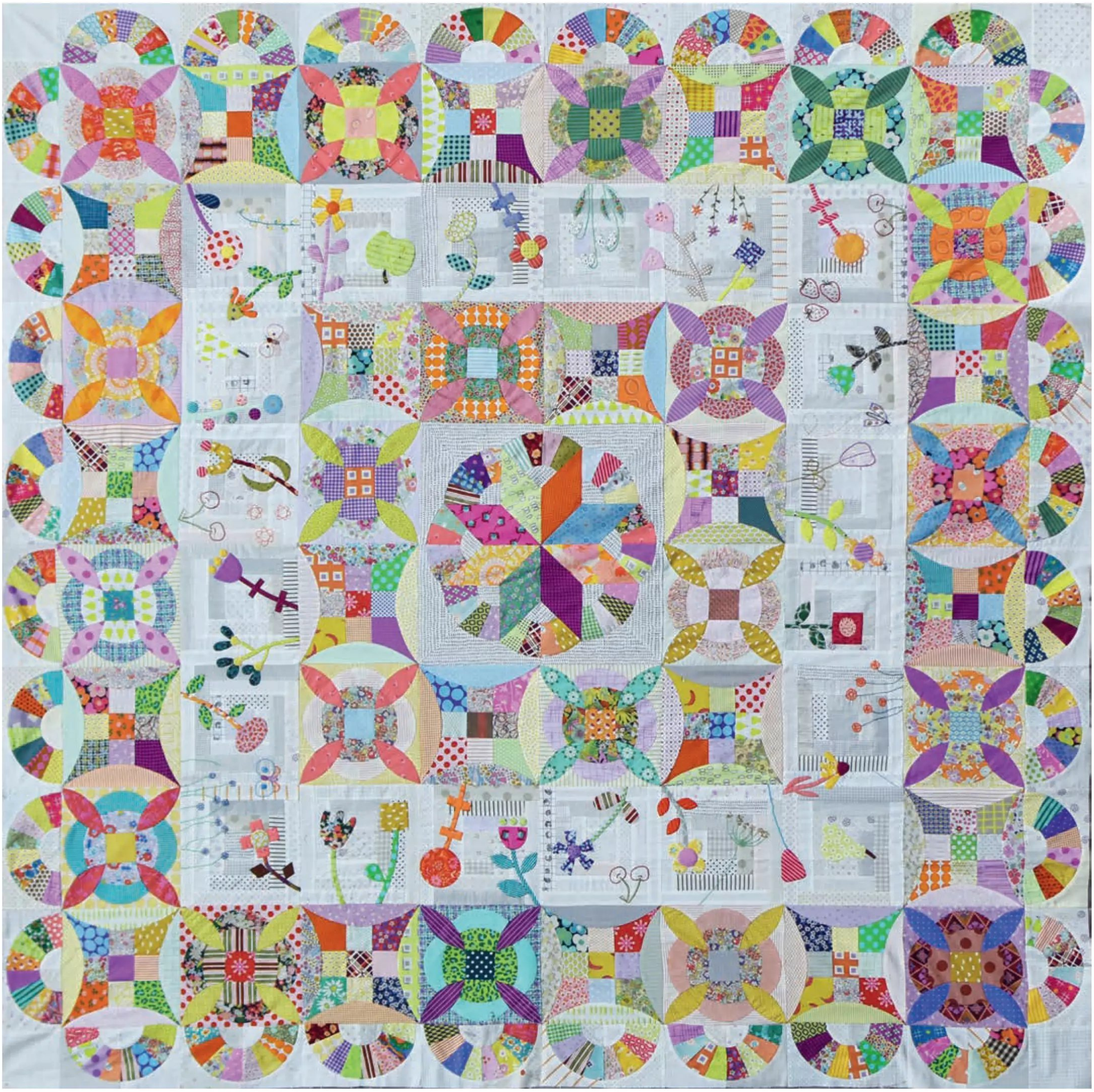
PATCHWORK ● APPLIQUÉ ● EMBROIDERY ● CROCHET ● KNITTING ● TOYMAKING







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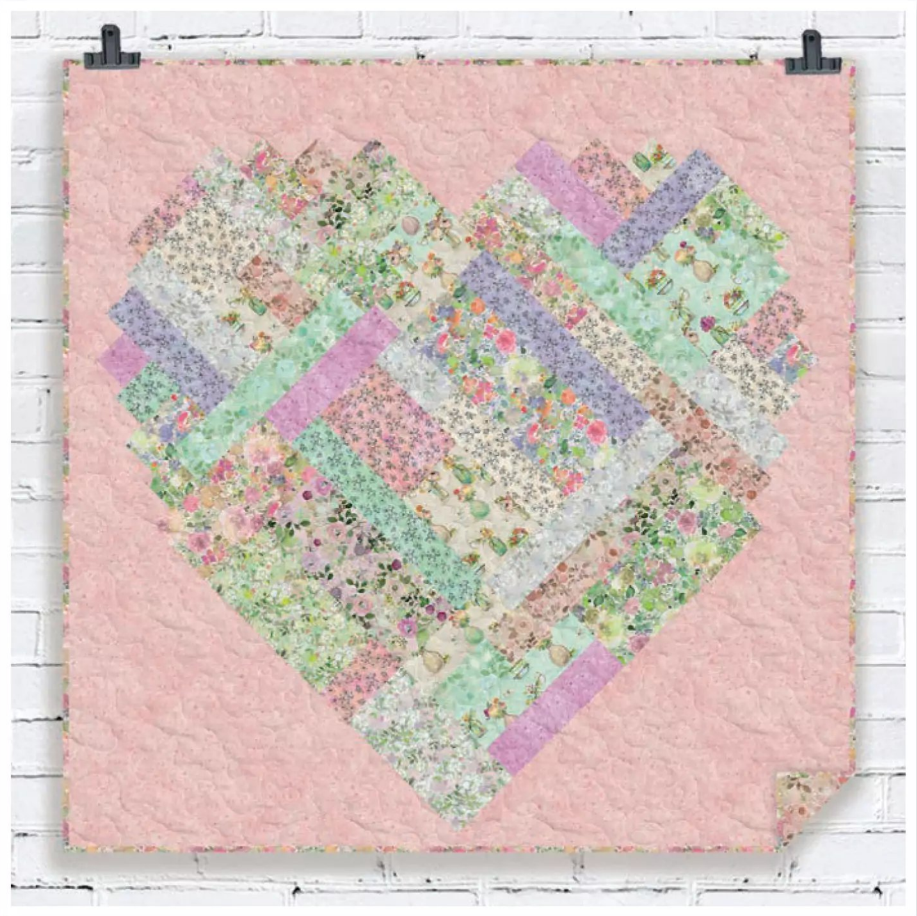

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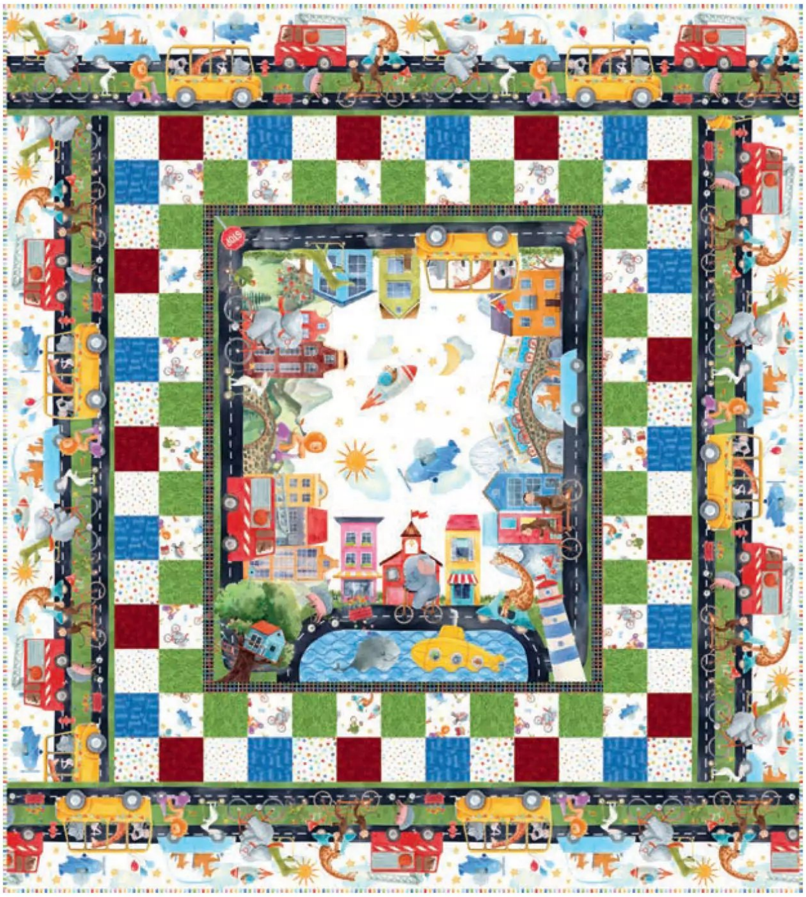

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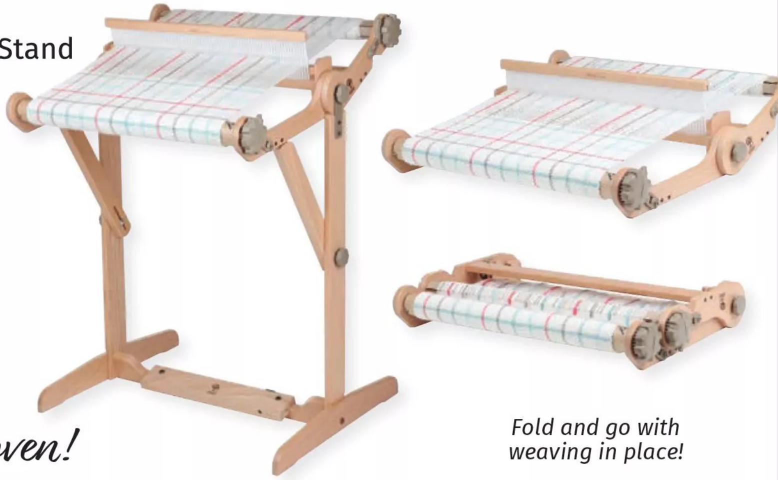

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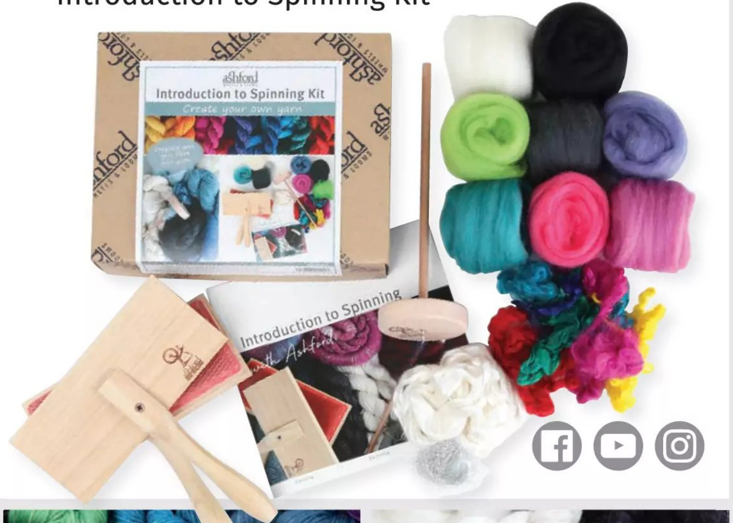
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Homespun

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hello from me

In this issue's special designer feature, we talk with Salley Mavor about her much-adored embroidered scenes featuring miniature dolls. The detail is incredible. Find out about Salley's latest children's book illustrated with her embroidery narratives. Also, read about a fascinating exhibition at the International Quilt Museum in the US.

We have some great yarn projects with a dynamic zig-zag-patterned Tunisian crochet cushion by Wendy Thompson, and a very stylish crochet bag designed by Lynda Tomkins with instructions for making it the size that suits you. And get ready for some armchair travel as you read about Jake Henzler's knitting inspired by the facades of old buildings.

It's getting close to Christmas, so now is the perfect time to plan — and create — homemade decorations to bring your special handmade touch to the season. Anne-Maree Ross shows us how to make a Suffolk puff Christmas tree displayed in a hoop, we have quick-to-stitch embroidered felt heart decorations from Inspirations Studios and a geometric embroidery that has festive flair by Bobbie Watts. Plus a winter wonderland treat comes to us from Nordic knitting duo Arne Nerjordet and Carlos Zachrisson, known best as Arne & Carlos — get started creating 'baubles' for your tree.

We have an easy quilt to stitch up, making use of charm squares and bright novelty fabrics, and we share one of our *Homespun* favourites, a quilt of blue stars made from recycled shirts. Keep the fun going with a felt chicken that is part of an Old MacDonald playset by Sarah Simi.

Enjoy!

Jo

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Our Designers

In this issue we present projects, ideas and designs from a number of designers and creators.

These are just a few of them …

LYNDA TOMKINS

I've been designing patterns for the classes and events I run since 2020 and now sell them in my store, Crochet Australia, as Crochet with Lynda. I love the designing process and the maths and logic that mix with creativity. I like exploring new techniques and stitches. I find that to sit down at the end of a busy day and pick up a crochet hook grounds me and is a part of my relaxation routine.

I was taught to crochet by my mother at about the age of five. But it wasn't until I became the proud owner of Crochet Australia that I really put all my crochet abilities to the test. I became a 'Crochet Master' in 2017, completing the Masters in Advanced Crochet Stitches with the Crochet Guild of America. I then completed the Crochet Teaching Certification Level 1 and Level 2 with the Yarn Council of America. These have given me more skills and knowledge, which I pass on to my customers through guidance and advice about patterns and yarns, in our weekly workshops. I just love to teach more people the art of this craft and see them flourish.

PROJECT: *La Miel Bag* – page 56

LYNN HYLAND

I have always loved playing with fabric and was particularly drawn to the textures of damasks and linens that my great-aunt had. Although I had dabbled in patchwork for a number of years, I didn't begin designing my own quilts until I left my teaching career at the end of 1993. My designs combine my love of fabric with my love of drawing naive figures. My style is a combination of simple traditional quilt patterns/blocks with my naive figures, which are hand-appliquéd using the fusible appliqué method and buttonhole stitch, which gives me the texture I desire. Texture plays a big part in my work. I love adding extra stitching, thicker threads, buttons, pleating, gathering, ric rac, lace and also shading to my bear/doll faces. I often challenge the 'rules' about colour and fabric combinations, preferring to follow what feels right rather than what's expected.

My designs are for children or the young at heart — some have been based on nursery rhymes. At first I designed small quilts with matching dolls, but customer demand led me to design cot, lap and even bed quilts. Initially I shared a shop with a bear designer, so bear quilts were complementary to her bears. My business name Li'l Bloke's came from my nickname, Li'l Bloke, given as a child by my dad. Flowers (my mum's love) and hearts (representing family) feature in most of my work.

PROJECT: *Friends in the Garden Pillow* – page 66

WENDY THOMPSON

I first crocheted as a child, but decades passed before the hook reclaimed my heart. Armed with a long-forgotten pattern book, patient YouTube tutors and restless fingers, I fell headlong into mosaic crochet. Blankets multiplied, gifting family and friends 'perpetual hugs'. When I couldn't find the perfect lounge room throw, I designed my own, stitched it proudly and decided to release the pattern, then I forgot to stop. The biggest buzz of all comes when people share their projects using my designs; seeing different colour combinations and interpretations is an absolute blow-your-mind kind of thrill. My best-selling work, *Mosaic Bookcase*, has gained global acclaim. And this year I was a finalist for Crochet Designer of the Year at the Australian Yarn Awards. Shelley Husband won, so I was a bit chuffed to be in such amazing company.

My workroom, formerly known as the dining room, is a sun lit studio where dog, garden and skeins mingle. While I can hold a conversation that doesn't involve crochet, patterns or yarn, I can absolutely find a link back to them in any conversation and on any topic. I am dedicated to making mosaic crochet both fun and approachable — mosaic crochet really is easier than it looks. Trust me, give it a go!

PROJECT: *Rhythm & Beat Cushion* – page 50

Best of the best from Pinterest

Here are our favourite **upcycled denim craft ideas** on Pinterest this month.

Best patchwork footstools

Designer: Tara Glastonbury, Stitch and Yarn
Contact: stitchandyarnstore.etsy.com

Best pouch

Designer: Anna Pignatti, BluBohBags
Contact: blubohbags.etsy.com, @BluBohBags (Instagram)

Best flag garland

Designer: Emma Lepisto, Care for Us
Contact: www.careforus.se, @careforus.se (Instagram)

diary dates

Let us know about your events – email details to jcooper@umco.com.au or send them to *Homespun* Diary Dates, Locked Bag 154, North Ryde, NSW 1670.

Please notify us at least four months before the event.

New South Wales

October 17–18
Bulli
Bulli Corner Quilters:
Quilt and Flower Show
Northern Illawarra Uniting Church
Corner Princes Highway and Point Street, Bulli
More information:
Lmk1703@yahoo.com.au

November 22–23
Braidwood
Braidwood Quilters and Textiles:
Airing of the Quilts
Wallace Street, Braidwood
More information:
www.braidwoodquilters.com.au

Victoria

October 25–26
Geelong West
Geelong Patchwork and Quilters' Guild:
Ruby Celebration Exhibition
Geelong West Town Hall
Packington Street, Geelong West
More information:
www.geelongpatch.org.au

New Zealand

October 31–November 2
Auckland
Auckland Festival of Quilts
Auckland Netball Centre
7 Allison Ferguson Drive, St Johns
More information:
www.aqg.org.nz

> "There is no doubt that creativity is the most important human resource of all. Without creativity, there would be no progress, and we would be forever repeating the same patterns."
>
> **–EDWARD DE BONO**

PIN INTEREST

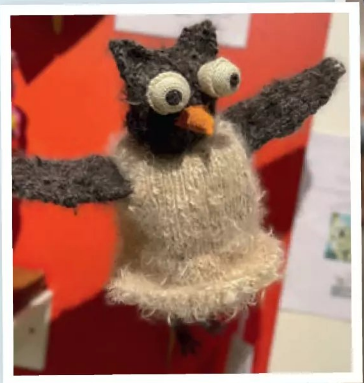
Bright ideas, fabulous products, clever tips & quick reads

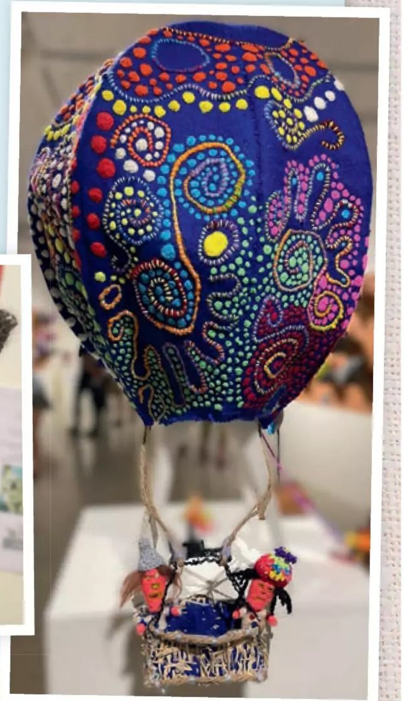
BEANIE FESTIVAL TO CAST OFF IN 2026

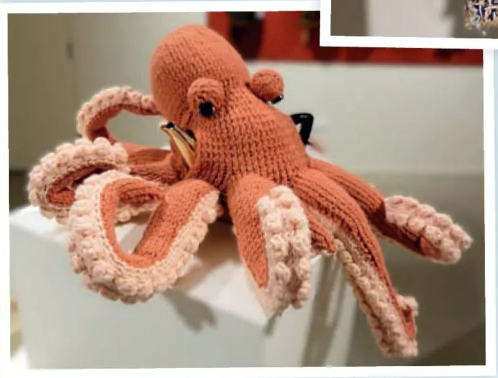
This year's Alice Springs Beanie Festival was bursting with colour, creativity and community spirit, showcasing almost 7000 beanies. Among the standouts was an intricate hot-air balloon beanie (far right) and a surprisingly soft hat made almost entirely from dog fur — just two examples of the festival's quirky charm.

What began in 1997 as a humble initiative to sell beanies crocheted by women in the remote Indigenous community of Yuendumu has grown enormously and blossomed into one of Central Australia's most beloved cultural events. More than 6000 people visited the festival in 2025, helping to generate more than $250,000 from beanie sales.

But there's a bittersweet twist: the 2026 festival is likely to be the last in its current format, due to a lack of volunteers. However, organisers are determined to make it unforgettable, promising a spectacular 30th-anniversary celebration that will see it go out with a bang.







TOP LEFT *Alice Springs eye specialist, Tim Henderson, made this* Howl the Owl *beanie. He used fur from his own dogs for the body, head, wings and tail and commercial wool for the beak, eyeballs and French knitted legs. Apparently, Howl is quite warm to wear and if he gets wet, you get a nice smell of wet dog!*

TOP RIGHT *The fabulous* Hot-Air Ballon Racing *beanie was made by Kristian Malinski.*

ABOVE *The Beanie Festival also includes a category for tea cosies. This year, Anna Reid, a primary school teacher from Bright, Vic, took out the Eileen Bladon Tea Cosy Prize for* Octavius.

100 YEAR MADEIRA THREAD CELEBRATION

Home Sewing Warehouse has beautifully boxed sets of a special selection of Madeira's most popular threads in gold crown packaging that celebrates the thread company's century-long tradition as a maker of top-notch embroidery threads. The boxed sets includes sparkling threads perfect for your Christmas stitcheries.

Madeira threads are at the pinnacle of quality threads, crafted from premium raw materials in certified, eco-friendly factories. This ensures the threads operate seamlessly — without breaks or looping — across various embroidery machines at high speeds, saving you time and stress and delivering dependable and long-lasting results.

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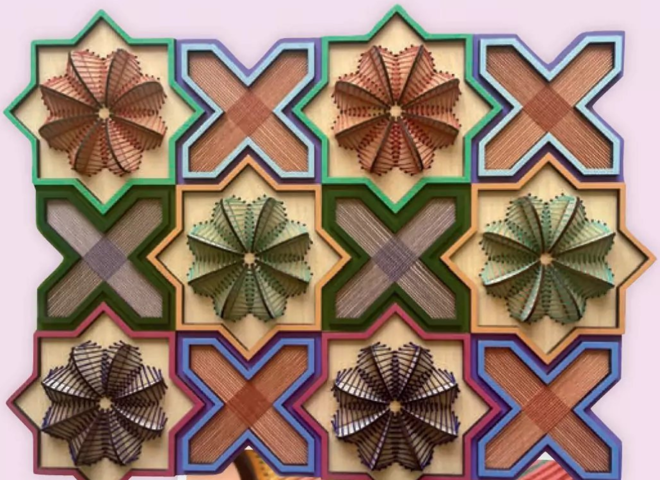
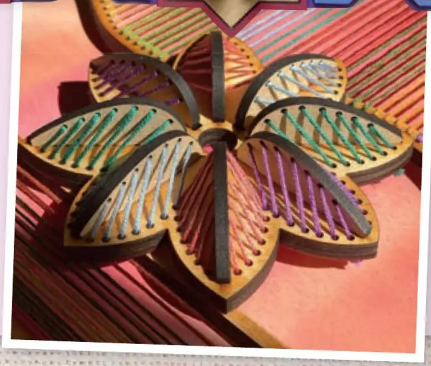
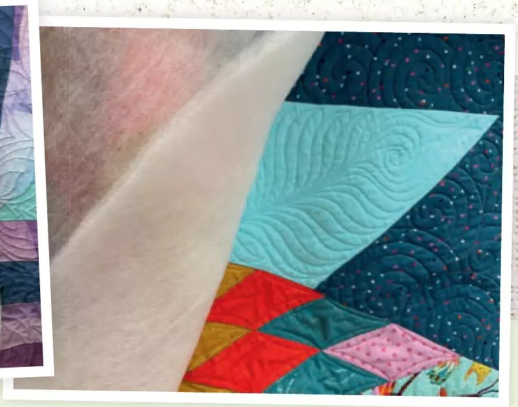
PATTERNED AFTER THE PAST

Nosheen Iqbal, a Texas-based artist, weaves her Pakistani heritage into every thread of her work — literally and figuratively. Her art features rich colour palettes, intricate patterns and tactile textures that echo the visual poetry of Islamic art. Inspired by the delicate geometry and interlaced motifs of classical traditions, Iqbal brings a contemporary twist to ancient aesthetics.

Blending fibres and wood with unconventional techniques, she creates pieces that are not only handmade, but deeply personal. Each work is a dialogue between cultures, materials and time — where tradition meets innovation in a beautifully crafted fusion.







CHOOSING THE RIGHT BATTING

When you've almost finished your quilt top and you're thinking about preparing the backing fabric and batting for quilting, how do you know what's the right batting to use? As quilters we spend so much time, dedication and effort creating a quilt top. So we want the finest possible batting for the finishing to make our work the best it can be.

Hobbs Batting have created a handy guide on batting options and how to get the best possible results for your quilt based on its use, the type of quilting planned and the desired finish.

Hobbs Batting is one of the leading brands on the market today and the variety makes choosing the right batting for your project an easy, straightforward task. Hobbs Batting is made in the USA and is available here in Australia in 100% cotton, 100% wool and 100% polyester, and several combinations of these fibres. There is also a fusible batting available and a 100% cotton batting with scrim.

The Heirloom 80/20 cotton/polyester fusible batting features water-soluble fusing and is ideal for using in small quilts and in quilt-as-you-go projects.

Battings sometimes have a scrim, which is a thin layer of stabiliser that is needled or felted into one side of batting to give it more stability and allow the quilting stitches to be further apart. Hobbs Heirloom Natural Cotton is available with scrim and is great for projects where the maximum quilt stitching distance can be up to 8in apart. The stitching distance guide for batting without scrim is usually up to 4in.

Hobbs Heirloom and Tuscany range are conveniently prepackaged in various precut sizes to suit your needs, such as twin, queen and king sizings. The Heirloom batting is also available by the roll.

BATTING TIPS

There is an element of shrinkage after washing with batting containing wool or cotton. This is minimal with Hobbs Batting — from around 3% to 5%. Perfect for quilters looking for that traditional finish. Hobbs 100% polyester batting has no shrinkage factor.

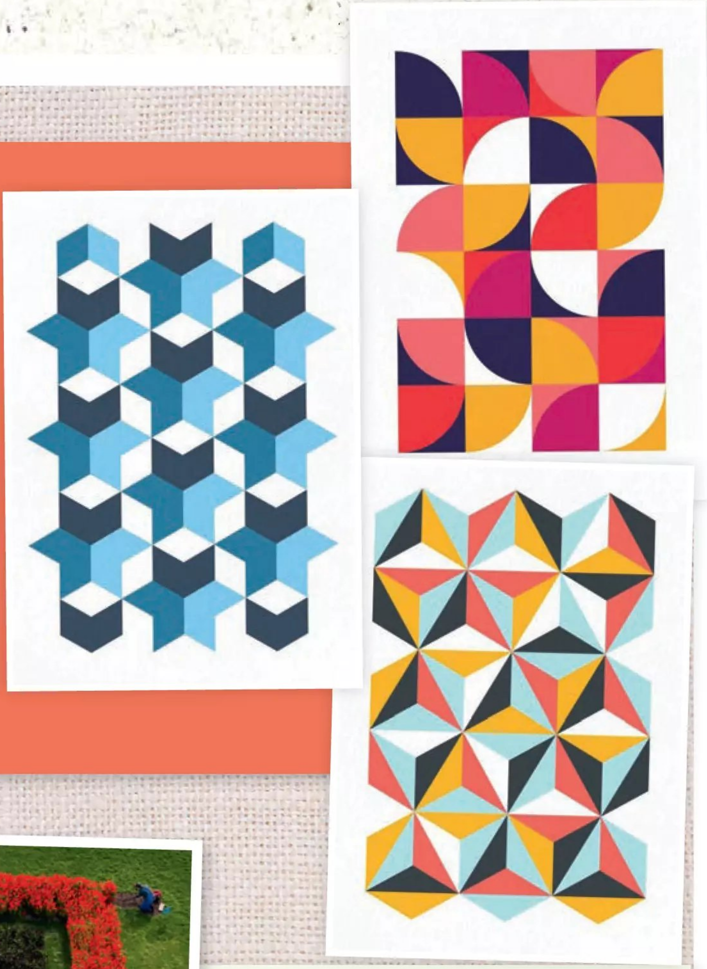
For more information on Hobbs Batting, online shopping and wholesale enquiries, visit Woodside Patch at **www.babylock.com.au** — then select 'Hobbs Batting'.

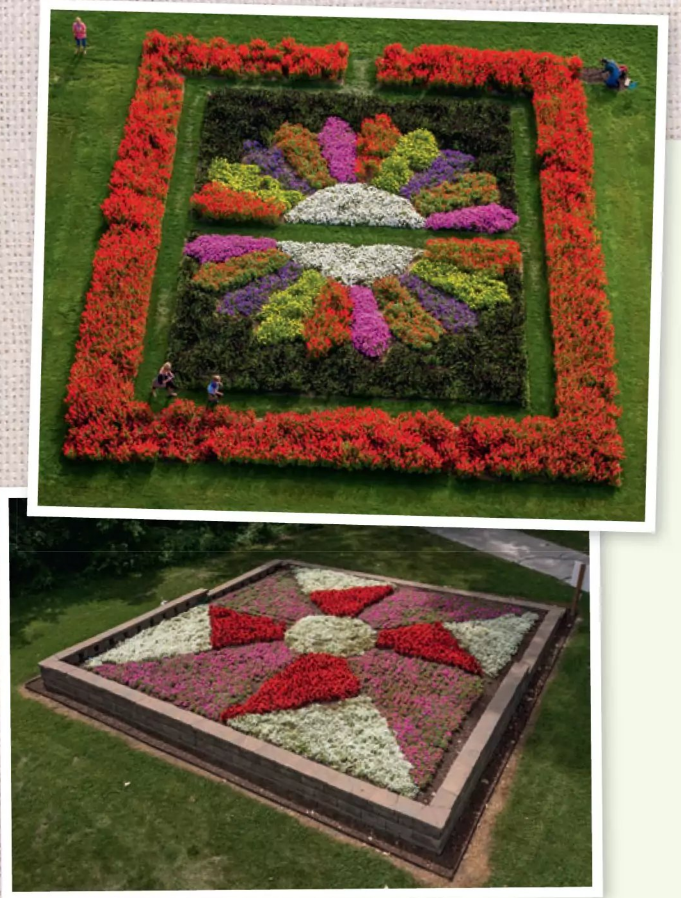
SEW CUTE, SO HANDY

Looking for a cute and practical way to organise your pens, makeup, craft supplies — or all of the above? Follow the fabulous step-by-step tutorial by blogger Caroline Fairbanks and sew your very own Zola pen case. Whether you're a sewing newbie or a seasoned stitcher, this project is fun, functional, full of charm — and free! Find it at **sewcanshe.com/zola-pen-case-free-sewing-pattern-for-a-japanese-inspired-zippered-box**

PATTERN RECOGNITION

We were rather taken with these delightful greeting cards featuring patchwork block designs. Created by Paperchain, they are designed and made in Melbourne and printed on 100 per cent recycled paper. You can purchase them online from **paperchaincards.com.au**, with free postage and handling.





Two quilt gardens on display in Elkhart County.

BLOOMING MARVELLOUS

Elkhart County in Indiana is home to the world's only annual quilt garden display. Each year, between May and September, a variety of sites plant flower gardens to resemble quilt blocks. All have free access for visitors and are planted on an incline or have purpose-built platforms to make it easier to view them and take photos. Some even have hand-painted quilt block murals.

The project started in 2007 with just two test gardens and has now grown to the 16 sites that featured this year. The quilt blocks change from year to year and more than 200 volunteers design, plant, water, weed and maintain the gardens, using an estimated one million blooms. Each site chooses its own palette of plants, with wax begonias a favourite, and must meet strict standards for design and quality, judged by a committee of gardening and quilting experts.

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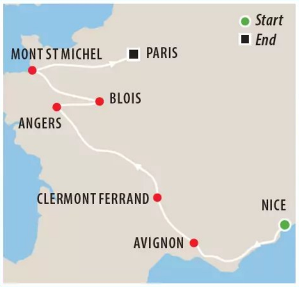
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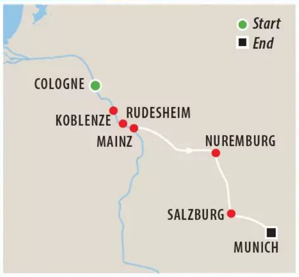
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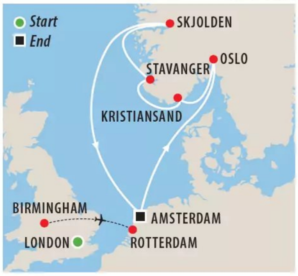
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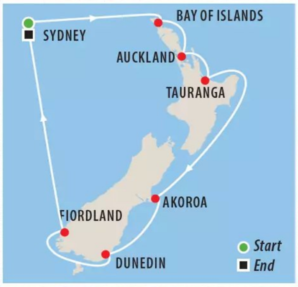
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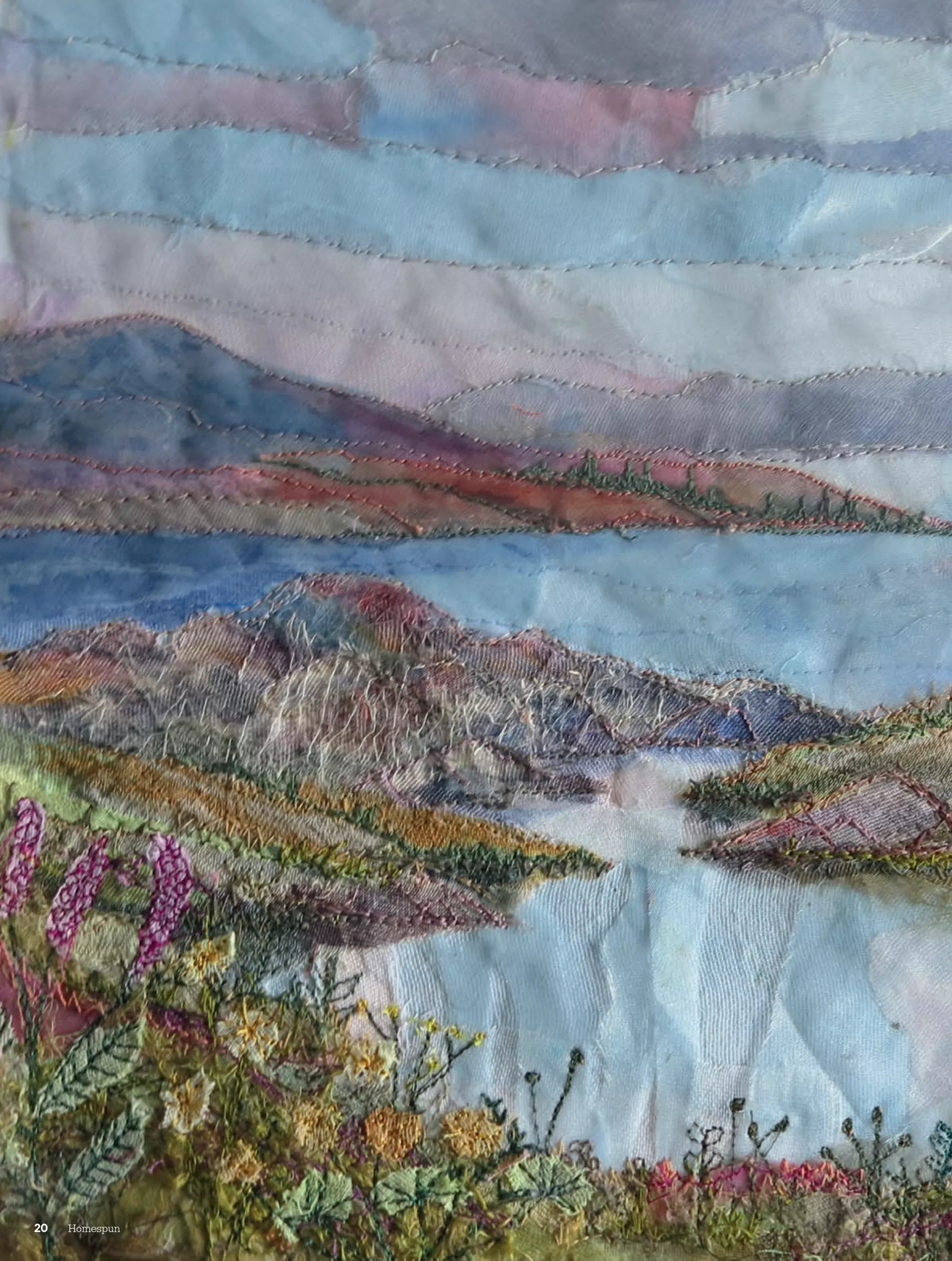


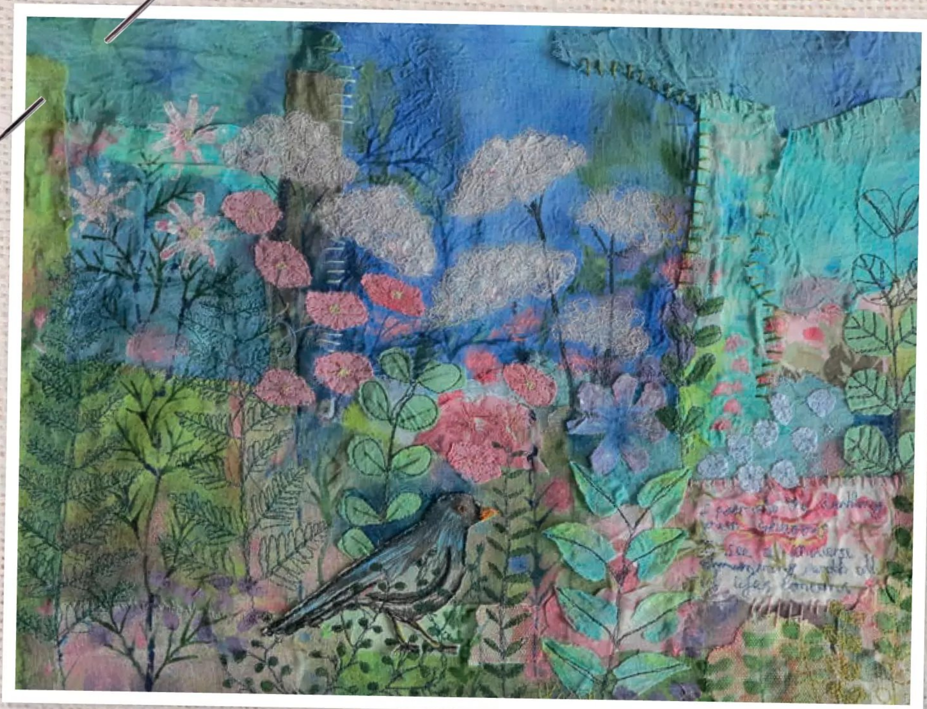
BEVERLEY SAVILLE

Selvedge
DESIGNER EDGE

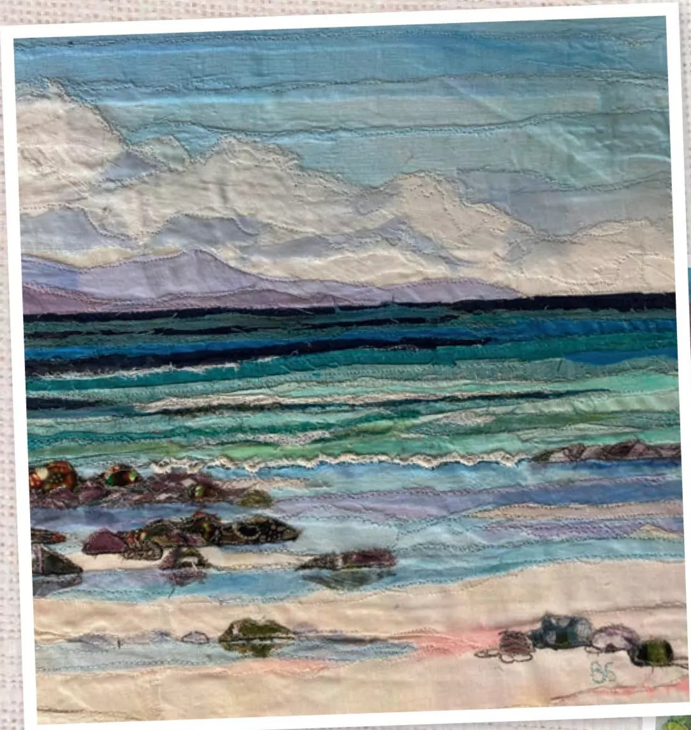
A talent for painting, a love of textiles and a yearning to experiment and be playful all come together in Beverley Saville's lush textile collages, created with hand-dyed and repurposed fabrics overlaid with intricate stitched drawings. A keen explorer, Beverley is inspired by pristine landscapes she comes across during her travels around the UK.

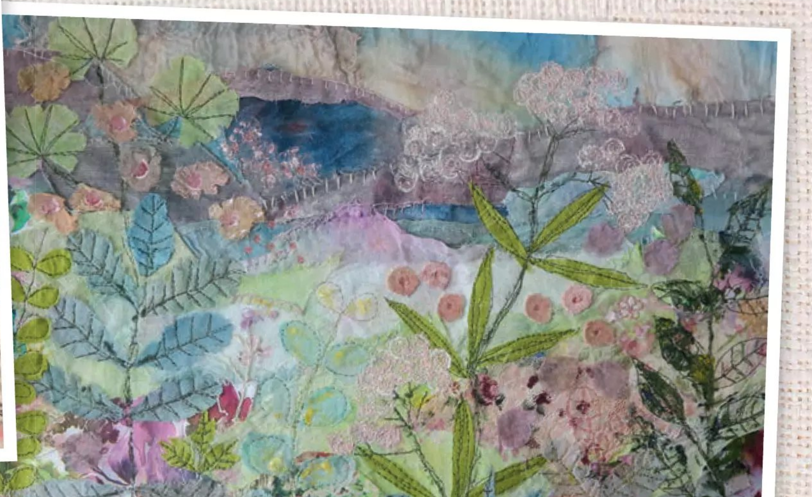
Whether she's paddling her kayak, walking in the mountains or on a road trip in her campervan, Beverley spends time observing, sketching and recording her surroundings. "I find the juxtaposition of huge vistas and intimate details a great source of inspiration," she shares. "The space to wander and think in these places is also important to me." On her adventures, Beverley is especially drawn to wild and remote places in the Lake District and the Scottish Highlands.

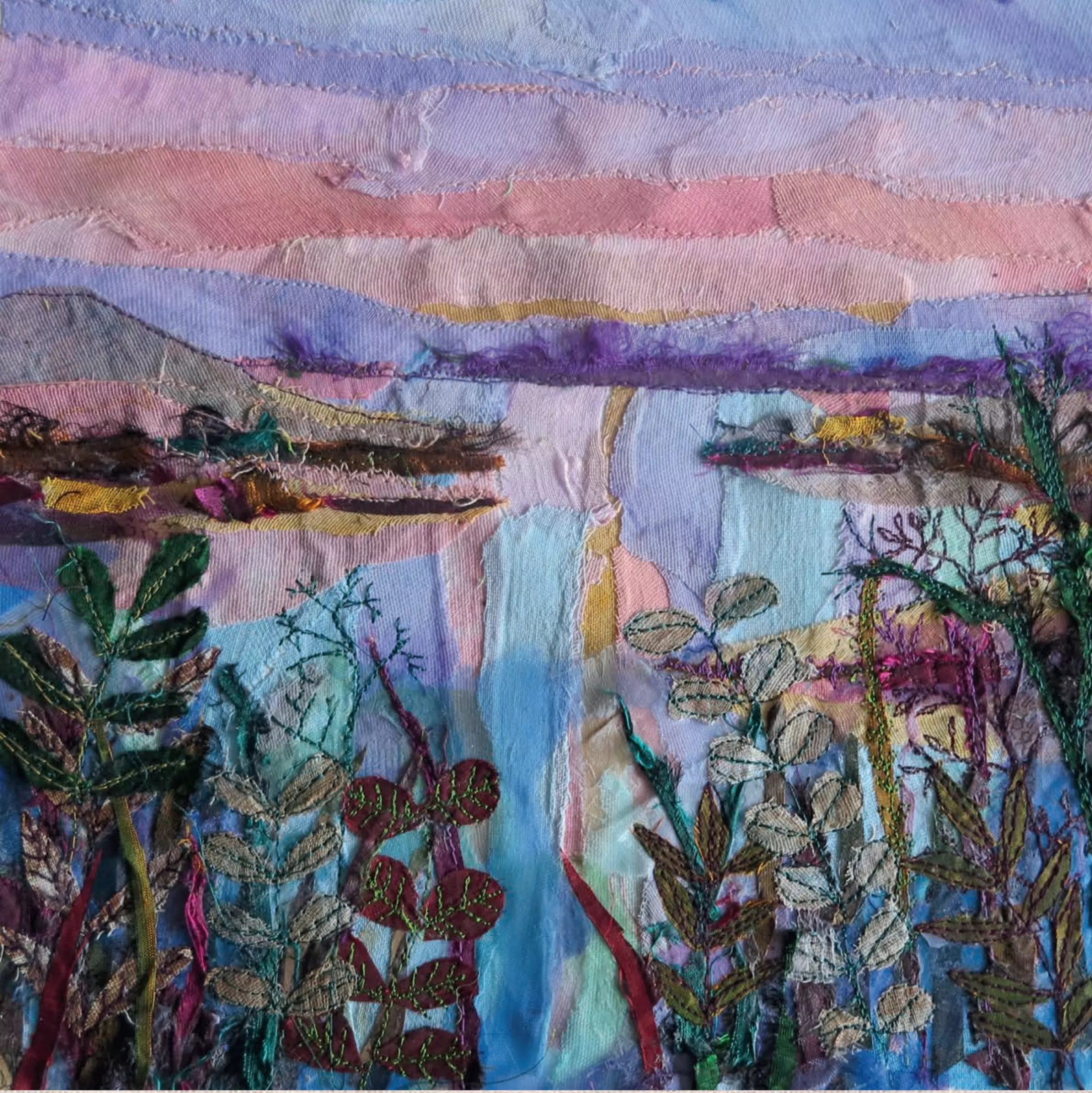
With years of experience sketching and painting these beautiful parts of the world, Beverley was keen to try a new creative venture and began wondering how she could use fabric in her art. "I deliberately didn't read lots of books or go on courses as I wanted to avoid rules or being influenced by others, so I just began experimenting with the materials I had," she explains. "I found this very liberating and



"I am very interested in bringing a delicacy and lightness to my textile work"



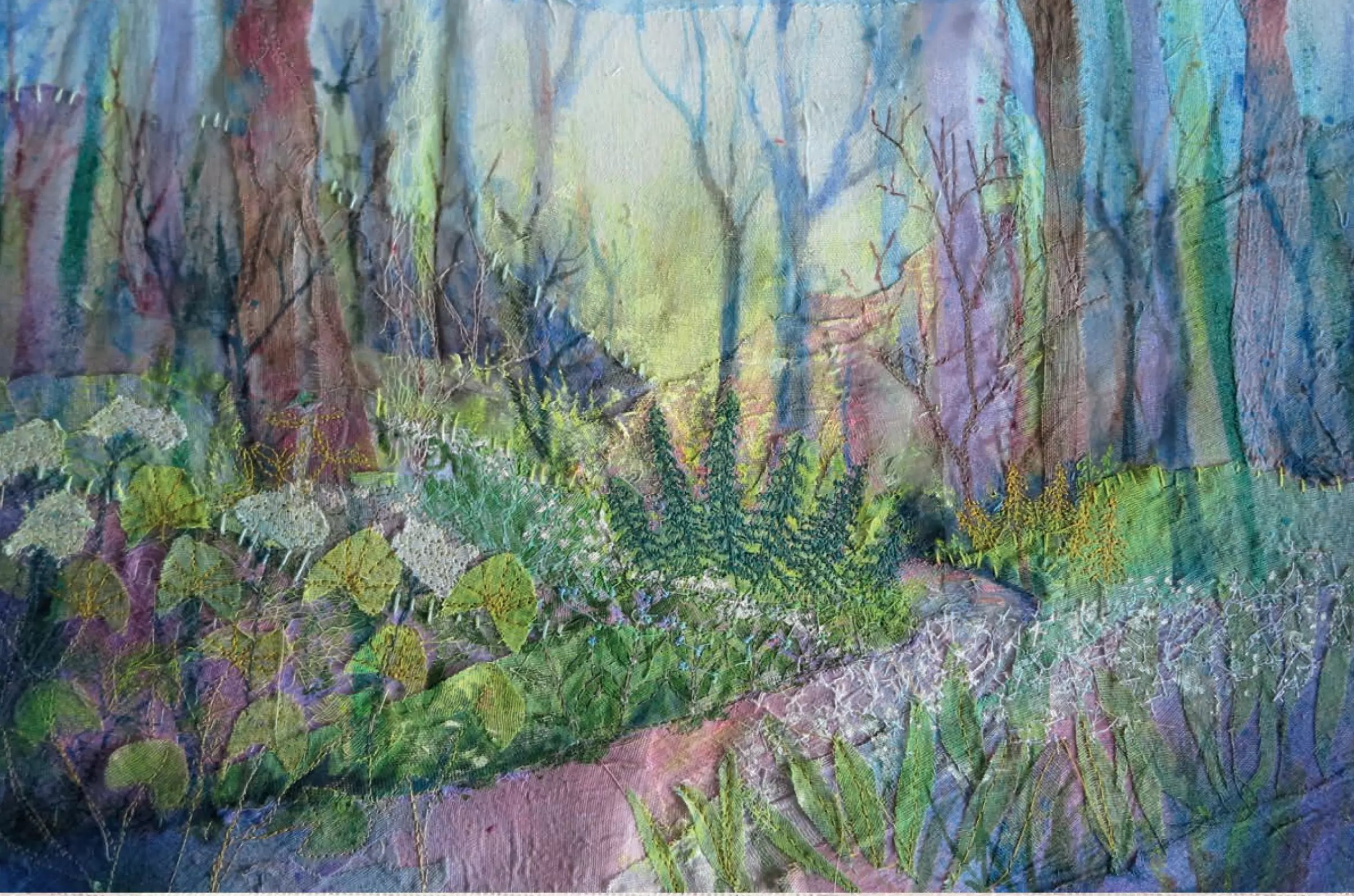




I regained my joy in messing about and taking risks." Her experiments led her to create glorious textile collages.

Beverley begins by arranging pieces of hand-dyed and repurposed fabrics on a canvas base. Once she is happy with the composition, she glues the pieces into place before adding more details with paint and ink. Free-motion embroidered and hand-stitched elements are the final touch. Beverley says her painting skills have been invaluable in her textile work, as the knowledge of colour and composition you gain as a painter is directly transferrable to textiles.

In particular, her love and talent for watercolours is reflected in her textile collages, which gives them a soft, ethereal quality. "I love the transparent nature of the colours and the fluidity of the way the paint mingles," she enthuses. "I began using transparent and semi-transparent fabrics to build layers and to create optical mixing of colours. When I dye



One of Beverley's best pieces of advice is not to wait to give things a go.

my fabrics, I often use very dilute acrylic paints, which I paint onto wet cloth to create soft watercolour-like surfaces. I am very interested in bringing a delicacy and lightness to my textile work, with glimpsed layers and contrasts between opaque and transparent elements."

Beverley sources materials from near and far to create her collages. "I like to make my own clothes, so I always have lots of fabric scraps, which I use in my work. I also hunt around in charity shops for interesting scarves, ties and haberdashery items. I dye old sheets and pillowcases and am always on the lookout for interesting scraps of fabric to adapt," she explains. "I live in Lancashire, which has a great spinning tradition, and there are still some mill shops that sell deadstock fabric and I love to visit those."

One of Beverley's best pieces of advice is not to wait to give things a go. "I talk to so many people who think you need lots of knowledge and specialist equipment to make textile art. I began with very simple things and I still use those simple things," she says. "The most important part for me was to lose the fear of failing or worrying about the outcome and just get playful. I worked for many years with young children and saw the uninhibited way they explore materials and get creative, and it made me wonder when I had lost this ability. Textile art has allowed me to reconnect with that feeling and get playful again."

To discover more about Beverley, you can visit her website, ***www.beverleysaville.co.uk*** *or email her directly (****contact@beverleysaville.co.uk****). Stay up to date on her latest projects and news through Facebook and Instagram,* ***@lotanddot***

– Janai Velez

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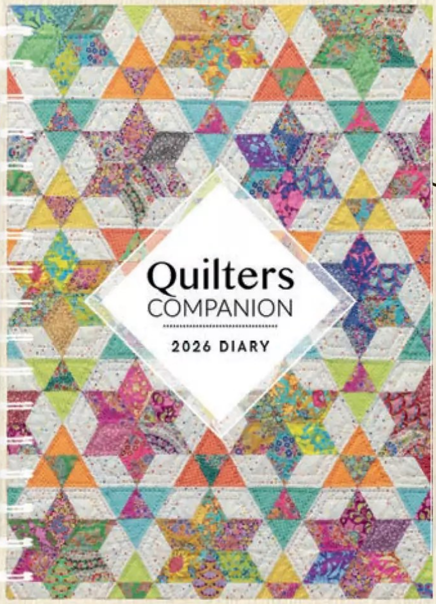
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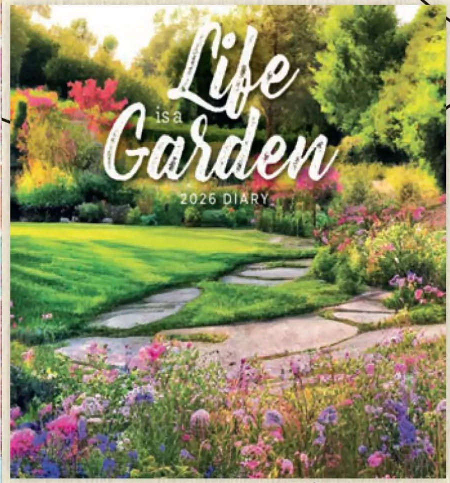
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SPECIAL FEATURE

STORYTIME Embroidery

Salley Mavor is in her own ‘needle and thread universe’.

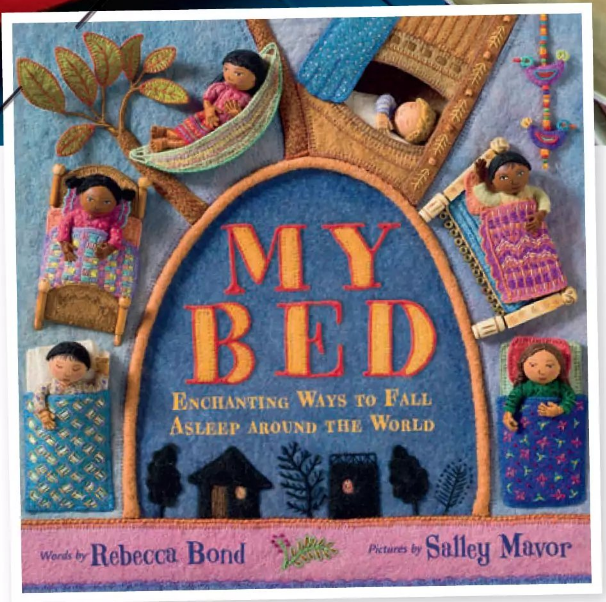
By Jo Cooper; Images supplied by Salley Mavor

The distinctive over-the-top qualities of Salley Mavor’s felt embroidery work make it hard to categorise. She creates sculptural scenes populated with miniature dolls — her “wee folk” — and places them in all sorts of narratives, from the sweet and precious variety to the poignant, along with narratives that touch on social issues and sometimes more provocative topics. We’ll get to her satirical works later — they feature US President Donald Trump holding a white elephant and Russian President Vladimir Putin bare-chested on horseback.

Mostly, Salley is known for the folk-art-styled fibre art illustrations in her children’s books. The most recent book, *My Bed: Enchanting Ways to Fall Asleep Around the World*, was published by HarperCollins in 2020. Author Rebecca Bond wrote a story to accompany Salley’s illustrations. In pictures and words, *My Bed* describes a variety of ways that children sleep in diverse cultures and living environments around the world. Each of the scenes depicts a different type of sleeping place, including a cubby bunkbed, a futon, a hammock and a bed nestled inside a boat, and the settings range from Scandinavia to Mongolia, Africa and beyond.

WEE FAIRY: *Salley’s work displayed in a flower bed*

STITCHING STORIES: *Salley at work in her studio*



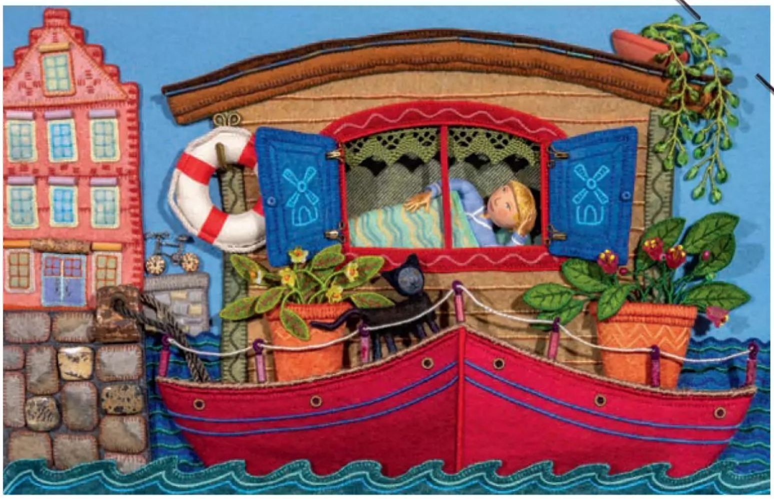
ENCHANTED: *Salley's latest book* My Bed

It took two years to stitch the series of 18 artworks for *My Bed*. For the characters, Salley hand-painted faces on wooden bead heads, and used wig-making techniques to add hair. "Painting their features is more nuanced and emotive than anything I can achieve with stitches and fabric," she says. "It works best to paint a bunch and pick out the ones I like, kind of like an audition."

The level of detail is intense. The dolls have hand-made accessories such as tiny slippers embroidered with patterns and books to read in bed. One doll has its own doll. Salley used the tiniest wooden bead she could find for its head — 10mm ($^3/_8$in).

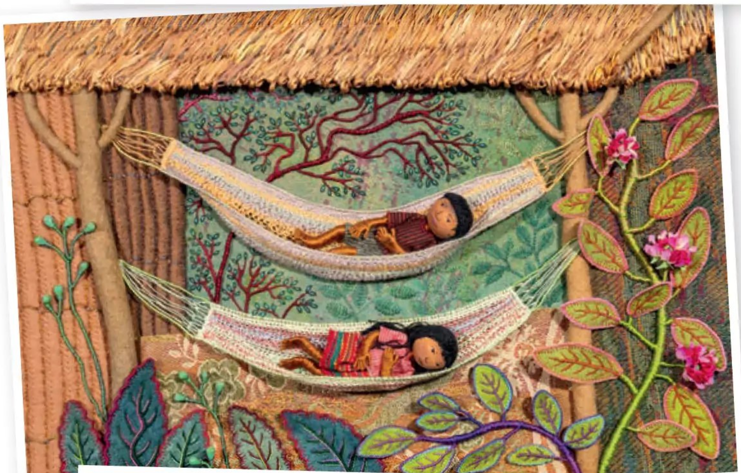
Salley uses embroidery to embellish sculptural scenes in bas-relief … "much like miniature, shallow stage sets, with figures imposed on embellished fabric backgrounds". She uses beads, wire, upholstery fabric and small pieces of wood in her work (among other materials that fit the need, such as bamboo in the Japanese bedtime scene). But her main medium is stitching with needle and thread. Salley describes herself as an artist who has a "fervant" approach to craftsmanship.

She acknowledges that her work doesn't fit into the abstract, conceptual or contemporary fibre art scene. In the fields of embroidery, stumpwork and dollmaking, her style and methods are distinctly her own. And even after 35 years in the children's book publishing world, her illustrations are still outside of the norm. As Salley puts it, she operates "outside the mainstream in a different needle and thread universe", and that is a place where story, message and emotional resonance are valued as highly as workmanship.

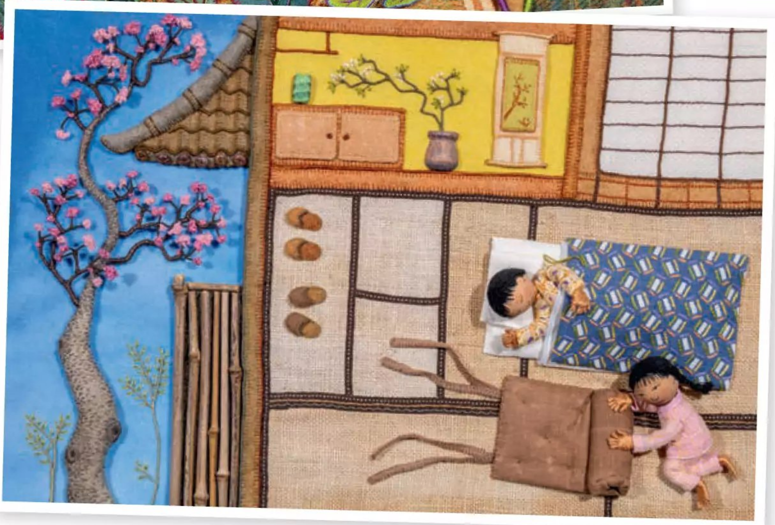


SWEET DREAMS: *A houseboat in Holland*

“dolls have hand-made accessories such as tiny slippers embroidered with patterns”



HAMMOCK BEDS: *Inspired by South America*



TRADITIONAL WAYS: *Sleeping in Japan*

In recent showings of Salley’s work, 150 ‘wee folk’ dolls were pinned up in a group, illustrating her talent for creating dolls with individual characters. Most of the dolls displayed were prototypes for her how-to books on dollmaking: *Felt Wee Folk: Enchanting Projects* (released by C&T Publishing in 2003), and its follow-up, *Felt Wee Folk – New Adventures* (C&T Publishing, 2015) that features 120 bendable dolls to make.

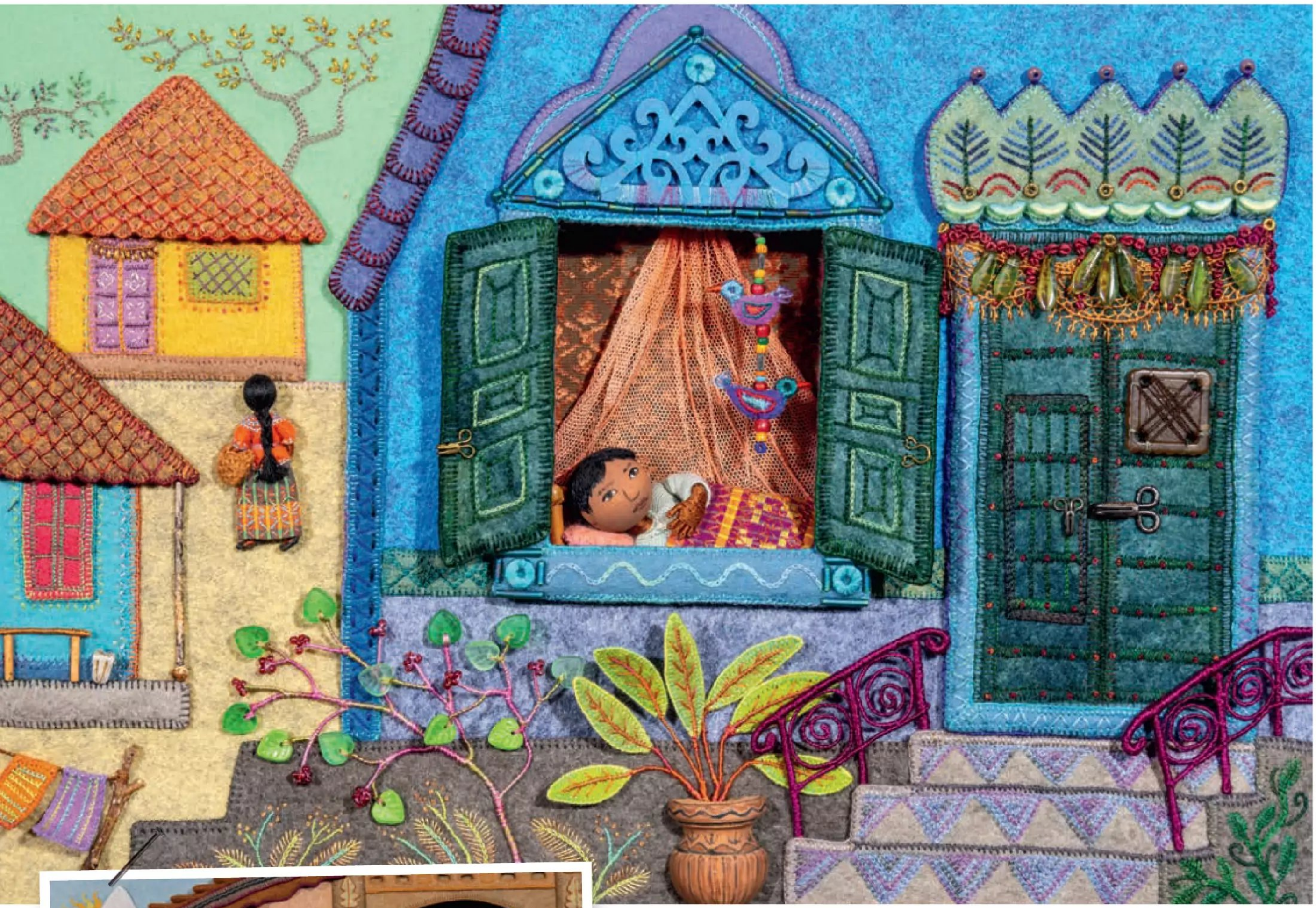
In these books she shares the basic techniques used in her miniature dollmaking practice and shows the possibilities of the craft form. She wanted the books to be an “opening for people to play and express themselves”.

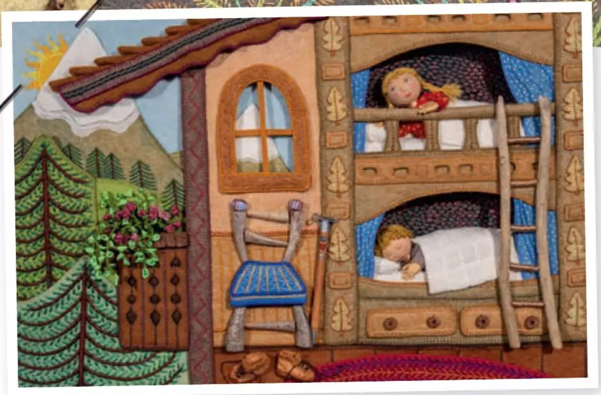
Salley says she has spent her whole life figuring out ways to make little dolls that are true to what she first envisioned and longed for as a child. “My aim in writing *Felt Wee Folk* was to offer others the kind of how-to book that I would have loved to get my hands on,” she shares. “There’s a strong needlework tradition of teaching and learning through imitation. It’s a challenge to find my place within this culture because that’s not how I came to do what I do.”

She learned to embroider from diagrams in a simple booklet she bought in London in 1978, and from that she only uses variations of a handful of basic stitches — chain stitch, blanket stitch, French knots and fly stitch. The rest of her technical repertoire came from experimentation and more than 45 years of practice. Her process is intuitive, not a step-by-step progression that can be backtracked and easily described.

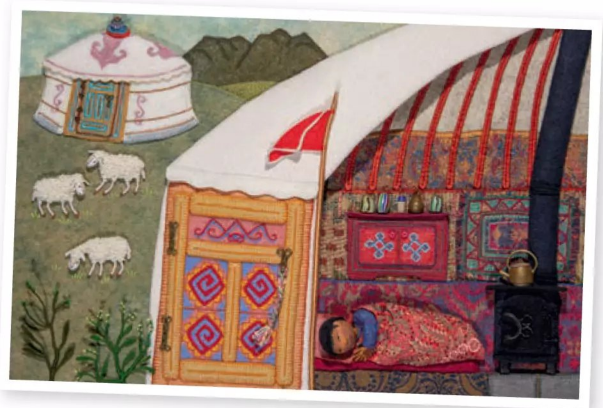
“Explaining exactly how I work is stifling,” Salley reveals. “You would think I’d remember, but every time I make a new character or animal I try different approaches. When

TINY MOBILE: *So much detail to see (India scene)*





COSY: *Bunk beds in Norway*



EMBROIDERED BEDDING: *In a Mongolian yurt*

I sew, I'm not consciously analysing what I'm doing, which makes it hard to explain later. I think the act of creating should not be overly dissected or it loses its magic. The idea of providing patterns for my fabric relief pieces [as she is often asked to] has me totally baffled."

Though she does not provide patterns for her work, Salley is very generous in sharing details of her works-in-progress. Her website is a treasure trove of blogs, many with videos that are "like peeking over my shoulder while I work … you might not see every detail, but you get the gist of it."

One demo video shows the making of three-dimensional trees, using insulated electrical wire of varying thickness to form their structure. She wraps the wire form with strips of cotton quilt batting and covers it in a layer of wool felt. When the trees, buildings and characters in her scenes are completed, she sews them to an embroidered, embellished fabric background panel.

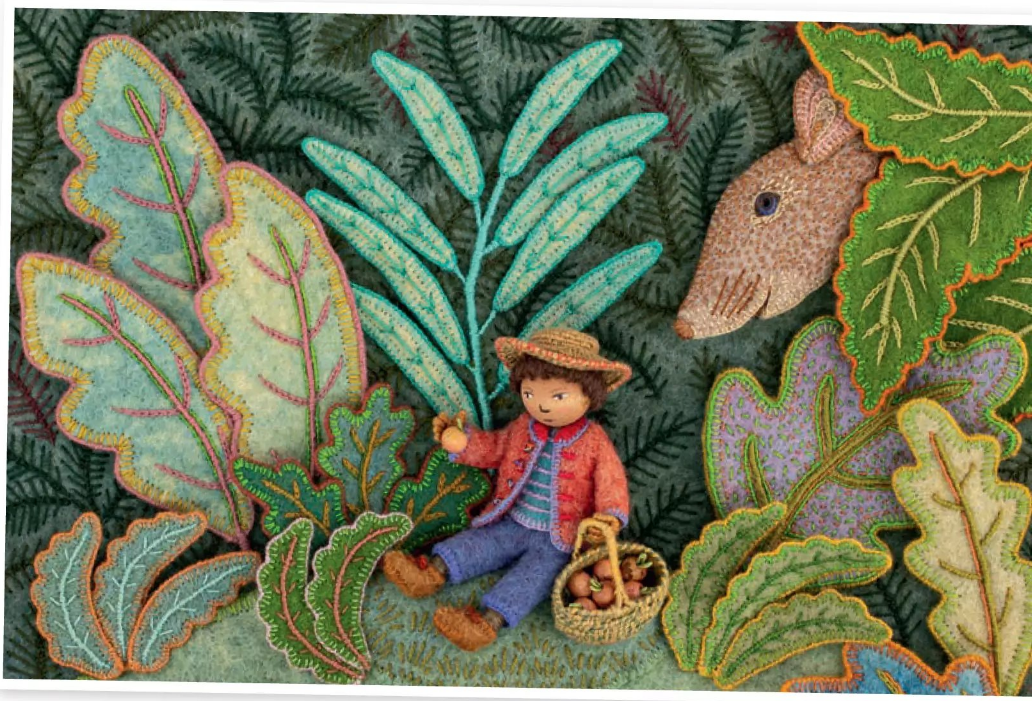
As well as artworks that develop as series, such as those for her books, Salley also creates stand-alone works. One, *Birds of Beebe Woods*, celebrates a "beloved forest" near where she grew up and lives on Cape Cod in Massachusetts, in the US. The largest bird, a crow measuring 33cm (13in) head to tail, took two weeks to embroider on layers of wool felt. Her aim was to create birds "realistic enough to be recognised, but patterned and abstracted in a way that made them fun to stitch". Each bird was created separately by Salley, and then she arranged them in an embroidered framework that represents entangled woodland branches.

"I like to create separate elements — it is very much like a collage that way. I have an idea how it will be, but I want room to manoeuvre the pieces. Tweaking is good because it brings surprises."

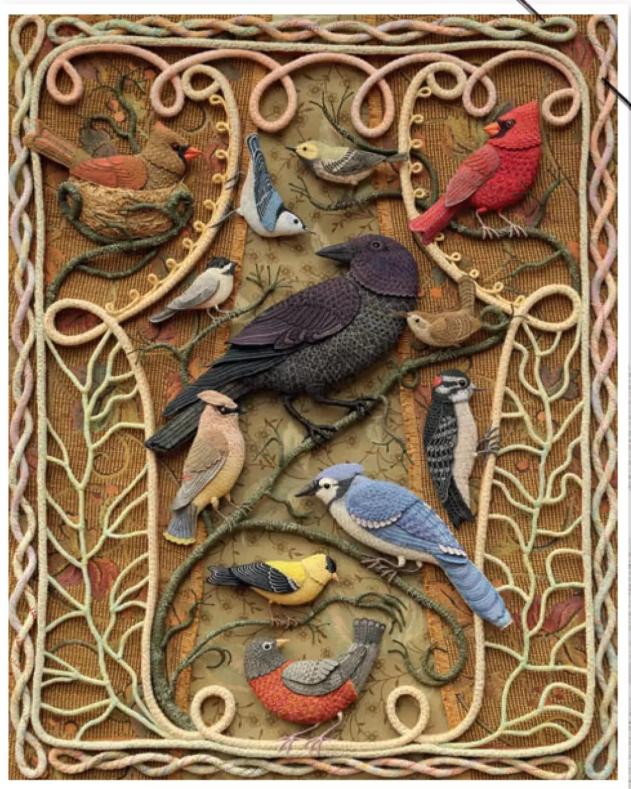
Salley's work is full of surprises as you take in the details and their meaning, such as looking at a queen doll and suddenly registering that she is carrying a duster. Salley's political commentary is less subtle. Her response to the 2016 US presidential election was to make a stop-motion animation of 'wee folk' called *Liberty and Justice: A Cautionary Tale in the Land of the Free*, based on the fairytale story of *Hansel and Gretel*. It took Salley and her husband Rob Goldsborough a year to film the 13-minute movie.

But even when satirising or dealing with the darker sides of life, Salley does not "do ugly or grotesque". Her miniature dolls are always adorable; even her renditions of Donald Trump and Vladimir Putin are quite cute.

"For most of my career, people have come to expect a certain kind of expression from me, of sweetness and childhood wonder," she reflects. "They're surprised to find that I can also make art that is strong, funny and dark." But even in her more whimsical playful works, darker elements of life are explored. In researching her award-winning anthology of



CUTE KIND OF SCARY: *Salley's Jerry Hall work is on show at the New England Quilt Museum*



NATURE INSPIRES: *Birds of Beebe Woods*

> "story, message and emotional resonance are valued as highly as workmanship"

NUT CAPS: *Wee felt folk with hats embroidered to look like acorn shells*

> "Salley uses embroidery to embellish sculptural scenes in bas-relief"

nursery rhymes, *Pocketful of Posies*, Salley came across a lesser-known "ditty" to include … *Jerry Hall, he is so small, a rat could eat him, hat and all.*

"It's got that sweet and edgy feeling I'm partial to," she says.

An exhibition that includes new pieces, as well as some of Salley's rarely seen early works on loan from private collections, is on display at the New England Quilt Museum in Lowell, Massachusetts (US), until 27 December 2025. For more details, visit the museum's website, ***www.neqm.org***

To find out more about Salley's work and watch her videos, visit her website: ***www.weefolkstudio.com***

You can also follow her on Instagram, ***@salleymavor*** *(she has more than 4000 posts!).*

GUESS WHO: *A doll based on Russian President Vladimir Putin riding his horse bare-chested, as he's been known to do*

POLITICAL DOLLS: *Salley's depictions of US President Donald Trump and Russian President Vladimir Putin*

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PROJECT
01

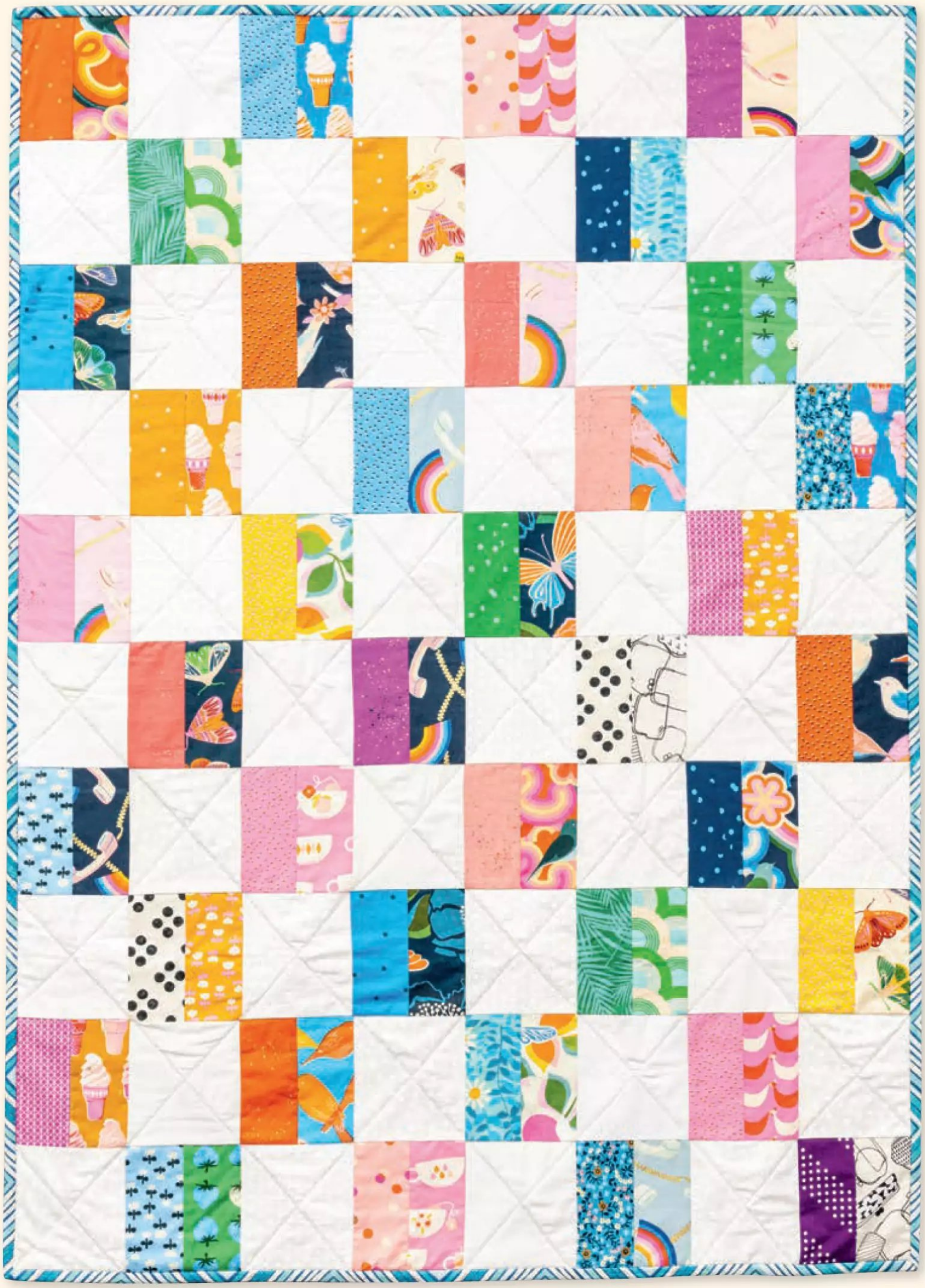
ONCE UPON A TIME
QUILT

Showcase fun, bright prints … set against fresh whites they really sing. Simple to stitch, this quilt invites you on a journey that's all yours to imagine. It's perfect for charm packs, or have a novelty prints swap with your crafting friends.

Carol Culey, Carol's Quilts & Cushions — Instagram: carolsquiltsandcushions;
Email: carolsquiltsandcushions@gmail.com

PROJECT

01



MATERIALS

- ○ 40 squares, 5in (Charm pack bright fabrics)
- ○ 40 squares, 5in (Charm pack white fabrics)
- ○ 1.4m (1½yd) print fabric (backing)
- ○ Batting, at least 110 x 140cm (40 x 53in)
- ○ 40cm (½yd) blue and cream print fabric (binding)
- ○ Sewing machine threads 50wt: coordinating with fabrics
- ○ Quilting thread 12wt: white (top thread)
- ○ Sewing machine with ¼in foot and walking foot
- ○ Rotary cutter, ruler and cutting mat
- ○ Masking tape and quilting pins
- ○ General sewing supplies

Finished size:
83 x 116cm (32½ x 45½in)

Note: *Read all the instructions before starting the project. A seam allowance of ¼in is used throughout. It is recommended that fabrics be 100% cotton and well ironed. Requirements are based on fabrics that are 107cm (42in) wide. For all the piecing use a 50wt thread that coordinates with the fabrics and a 1.8 or 2 stitch length.*

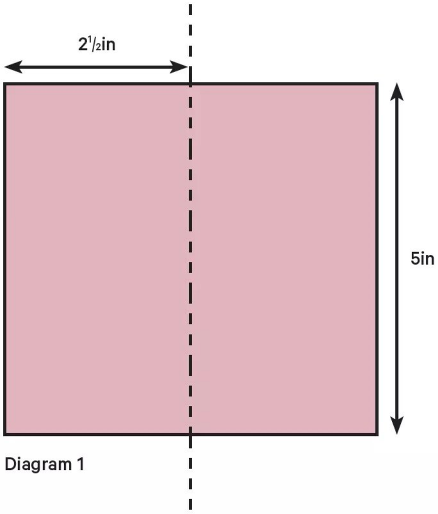


Diagram 1

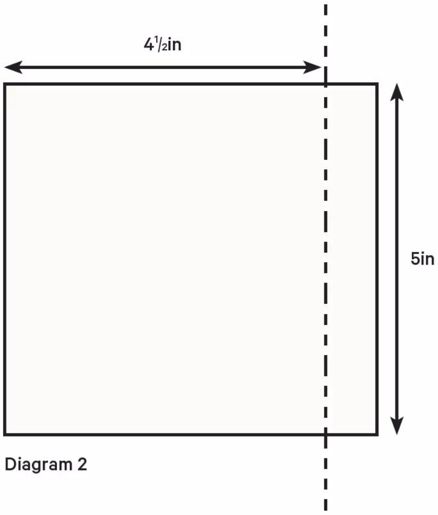


Diagram 2

CAROL'S FABRIC ORIENTATION TIPS

Add some bright fabrics that are directional for added interest. Before cutting your bright fabrics, determine the direction of the fabric design and then cut as shown in Diagram 1. Also check directional fabrics are placed correctly when piecing the bright rectangles into blocks (Step 4), and when assembling the quilt.

PREPARATION AND CUTTING

1 From the bright fabric squares, cut:

- 80 rectangles, 2½in x 5in. If using a charm pack, choose 40 of your favourite squares. Crosscut each one, as shown in Diagram 1.

2 From the white fabric squares, cut:

- 40 rectangles, 4½ x 5in, as shown in Diagram 2.

3 From the blue and cream print binding fabric, cut:

- Five strips, 2½in across the width of the fabric (binding).

BLOCKS

4 Select two 2½ x 5in bright fabric rectangles. Place them right sides together and pin along the 5in edge.

5 Using a 50wt thread that coordinates with the fabrics and a 1.8–2 stitch length, machine sew using a ¼in seam allowance.

6 Press the seam after sewing. Then open the block and press the seam towards the darker fabric.

7 Repeat Steps 4–6 to make a total of 40 bright block units measuring 4½ x 5in from raw edge to raw edge.

ASSEMBLY

8 Arrange the 40 pieced bright blocks and the 40 white rectangles, as shown in the Quilt Layout Diagram.

9 Referring to Diagram 3 for the sewing order, pin and sew a bright block unit to a white rectangle along the 5in edge.

PROJECT
01

CAROL'S TIPS FOR WORKING WITH WHITE FABRICS

Choose a variety of seven white-on-white print fabrics to add movement and interest.

Use white batting to give the top a crisp white finish.

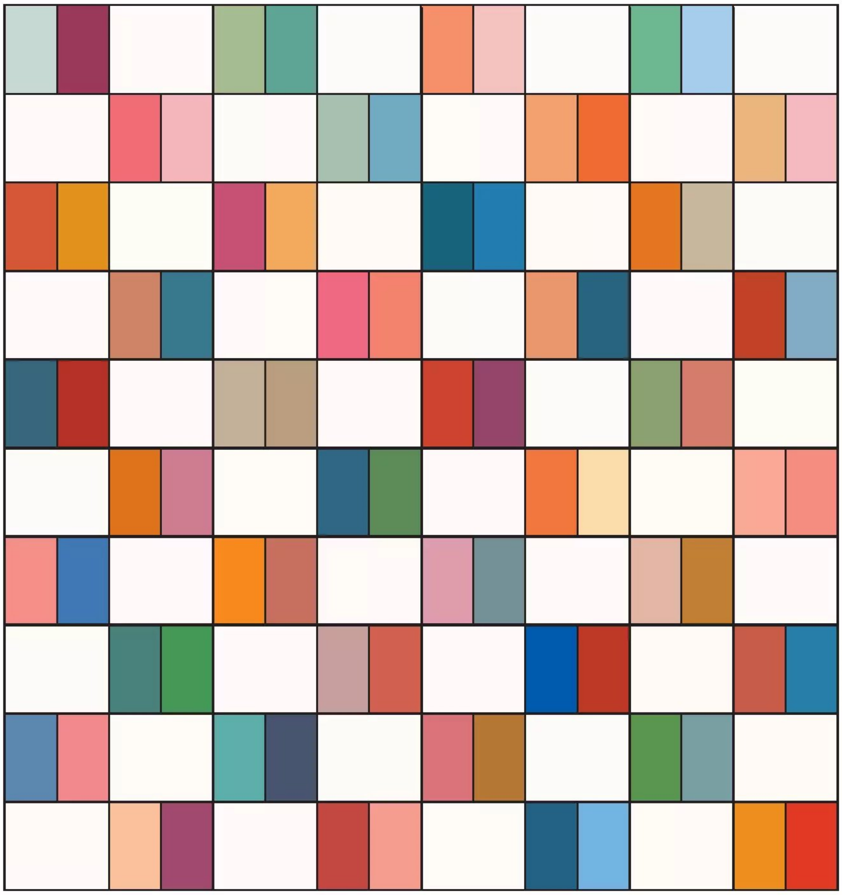
Carefully trim the coloured threads on each block. This is especially important when you are using white for the neutral blocks and a white batting.

10 Press the seam. Then open the block and press the seam towards the brighter fabric.

11 Repeat Steps 9 and 10 to sew the blocks in Row 1 together into pairs.

12 Pin and sew the eight pairs in Row 1 together.

13 Repeat Steps 9–12 for Row 2 through to Row 10, pressing the seams in each row towards the side with the brighter fabric. You will now have 10 rows of eight pairs in each.



Quilt Layout Diagram

14 Pin Row 1 to Row 2, carefully matching the seams, and sew them together. Press the seam, then open the rows and press the seams in one direction.

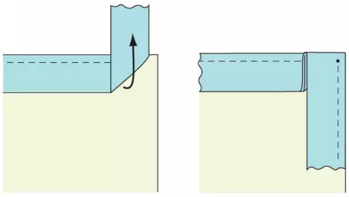
15 Repeat Step 14 to sew Rows 3 to 10 into pairs.

16 To complete your quilt top, sew the pairs of rows together.

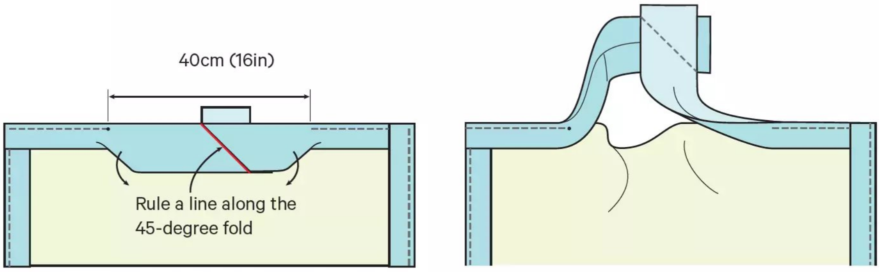
FINISHING

17 The quilt top, backing and batting are ready for a long-arm quilting machine as they are.

Binding diagrams



Mitring corners



Join the ends by matching the fold line and the drawn line and sewing them together. Trim the seam, press it open and refold the binding, then finish sewing it to the quilt.

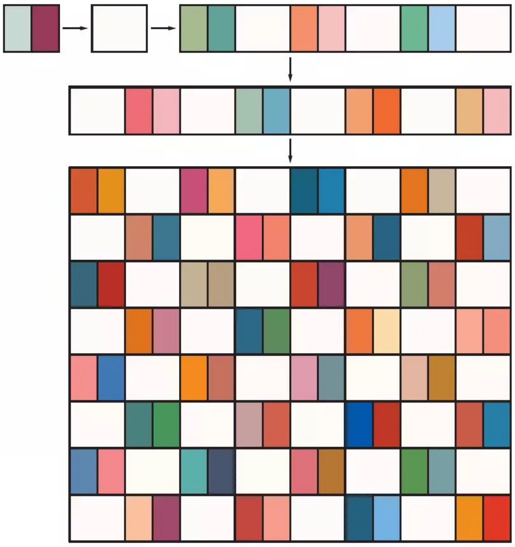


Diagram 3

18 If you are quilting by hand or on a domestic machine, press the backing fabric. Place the backing fabric face down on a flat surface. Smooth and secure it with masking tape on the four edges.

19 Place the batting on the fabric. Smooth.

20 Press the quilt top. Place the quilt top, right side facing up, in the centre of the batting.

21 Baste the three layers together with quilting pins.

22 Quilt as desired. Carol used a walking foot on her domestic sewing machine, a 12wt white top thread, 50wt white bobbin thread, 90/40 topstitch sewing machine needle and a size 5.0 stitch length.

23 Trim the excess backing fabric and batting $^1/_4$in outside the raw edges of the quilt top.

24 Join the five $2^1/_2$in blue and cream print strips of binding fabric together, end to end, with diagonal seams to make one length. Trim the seams and press them open.

25 Fold the strip in half, wrong sides together and long edges matching, and press.

26 Place the binding, raw edges together, on the front of the quilt and pin in place.

27 Machine sew the binding strip to the edge of the quilt with a $^1/_4$in seam allowance, mitring the corners as you go and referring to the Binding Instructions on page 40.

28 Turn the binding over to the back and stitch it by hand to the back of the quilt.

29 Label and date your quilt.

One lump or two
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The social gathering...
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Rosalie Quinlan
Matryoska Quilt

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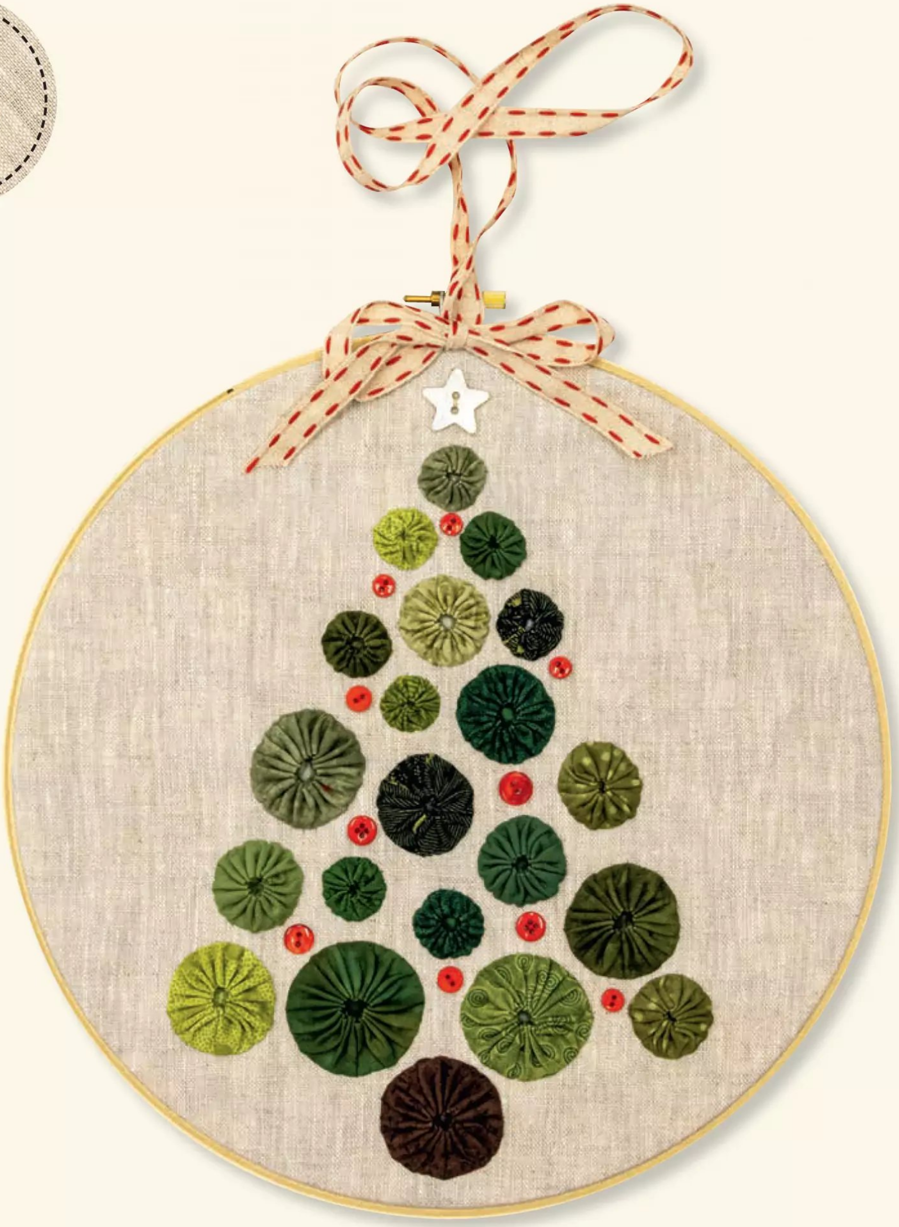
PROJECT
02

Suffolk Puff Christmas Tree HOOP

Oh Christmas Tree! A perfect way to turn
your green fabric scraps into little puffs of festive joy.

Anne-Maree Ross — Instagram: @annemaree.ross_craft

PROJECT
02



MATERIALS

○ One square, 40cm (16in) linen fabric – or other light-coloured fabric (background)
○ One square, 40cm (16in) Christmas print fabric (back of hoop)
○ 25cm (10in) wooden embroidery hoop
○ 20 pieces of green fabric scraps: minimum size 5cm (2in) square, maximum size 10cm (4in) square – approximately 30 x 40cm (12 x 15in) in total
○ One square, 10cm (4in) brown fabric (backing)
○ 10 red buttons (Anne-Maree used four 5mm (¼in), two 7mm (⅜in), three 8mm (⅓in) and one 10mm (⅜in)
○ One star-shaped button: 20mm (¾in)
○ Coordinating hand sewing threads: green, brown, red
○ Hand sewing needles
○ 85cm x 13mm (34 x ½in) wide ricrac or trim (Anne-Maree used chenille ricrac)
○ 1m x 10mm (1⅛yd x ½in) wide ribbon (for hanging)
○ Template plastic (or a circular objects to trace around — see Anne-Maree's tips for circles)
○ Fine-tip permanent marker
○ Air erasable pen or grey lead pencil
○ Craft glue
○ General sewing supplies

Finished size:
25cm (10in) diameter

Note: *Read all the instructions before starting the project. It is recommended that fabrics be 100% linen or cotton, pre-washed and well ironed. Instructions are provided for using the printed Pattern Sheet in the magazine, but you can also download the digital patterns from www.homespun.net.au and print them out.*

ANNE-MAREE'S ALTERNATIVE WAYS FOR MAKING CIRCLE TEMPLATES

- Photocopy the templates (or print them out from www.homespun.net.au) glue them onto thin cardboard, then cut them out.
- A compass can be used to draw the circles of each size onto the wrong side of the fabric.
- You can use household objects that have the right diameter – see table below.

PREPARATION

1 Trace one of each of the Circle templates from the Pattern Sheet onto template plastic using a permanent marker or pencil. Cut each out on the traced line.

SUFFOLK PUFFS

2 Trace around the templates onto the wrong side of the fabric using an air erasable pen or a lead pencil. Use a selection of green fabrics for each size. Note the sizes (if not using the templates) and quantities needed of each in table below.

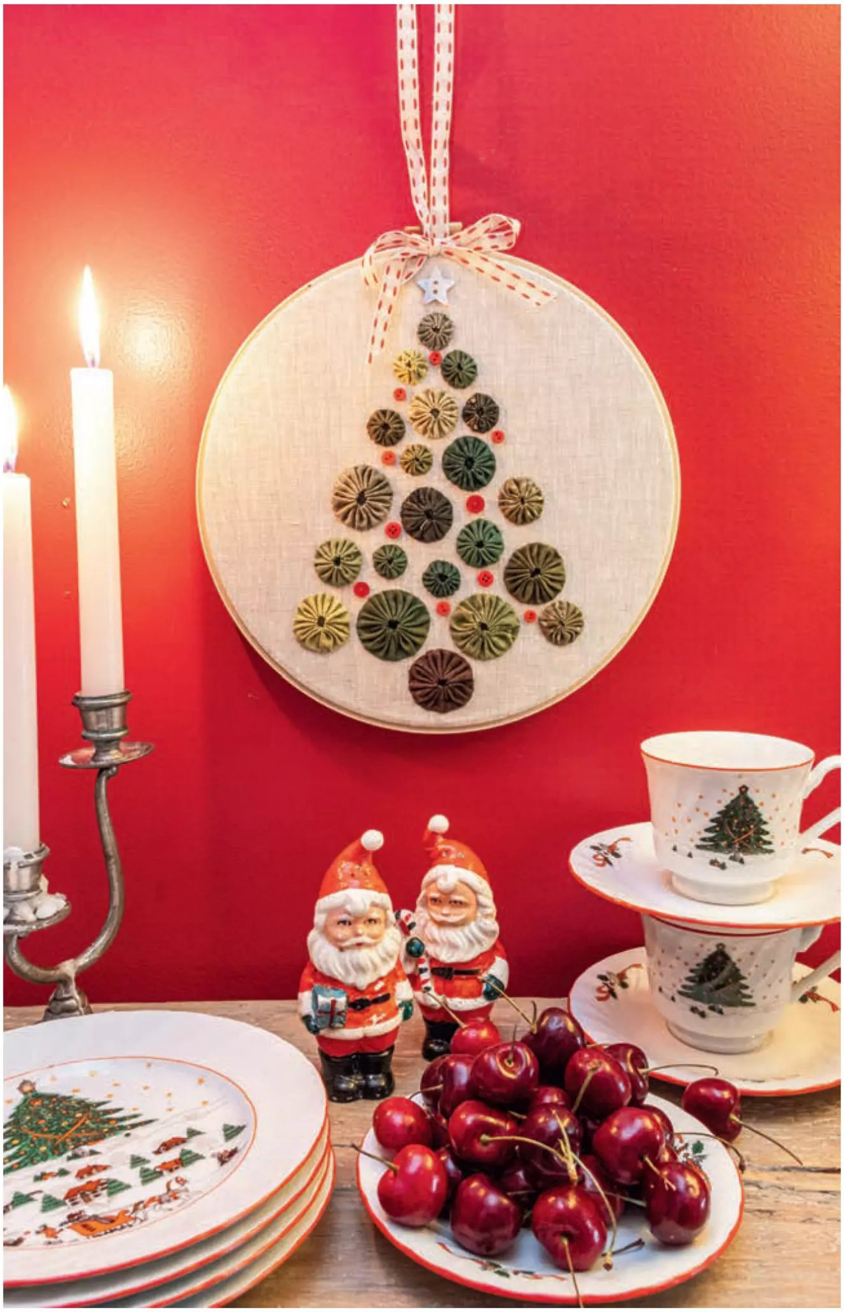
3 Cut the fabric circles out on the drawn lines.

4 Thread a needle in a colour that matches the fabric, long enough to stitch around the circumference of the circle. Tie a knot at the other end.

5 Gently fold over a scant $^{1}/_{4}$in hem around the circumference of a circle and lightly finger press.

6 Hand sew a running stitch around the edge of the circle, about $^{1}/_{8}$in from the folded edge. Start stitching on the inside hem, so that the knot will be located on the inside of the Suffolk Puff when finished. Keep the stitch length to $^{1}/_{8}$in – this helps to create a smaller 'opening' in the centre of the Suffolk Puff.

7 Ensure that the last stitch exits on the same side of the fabric that you started on.



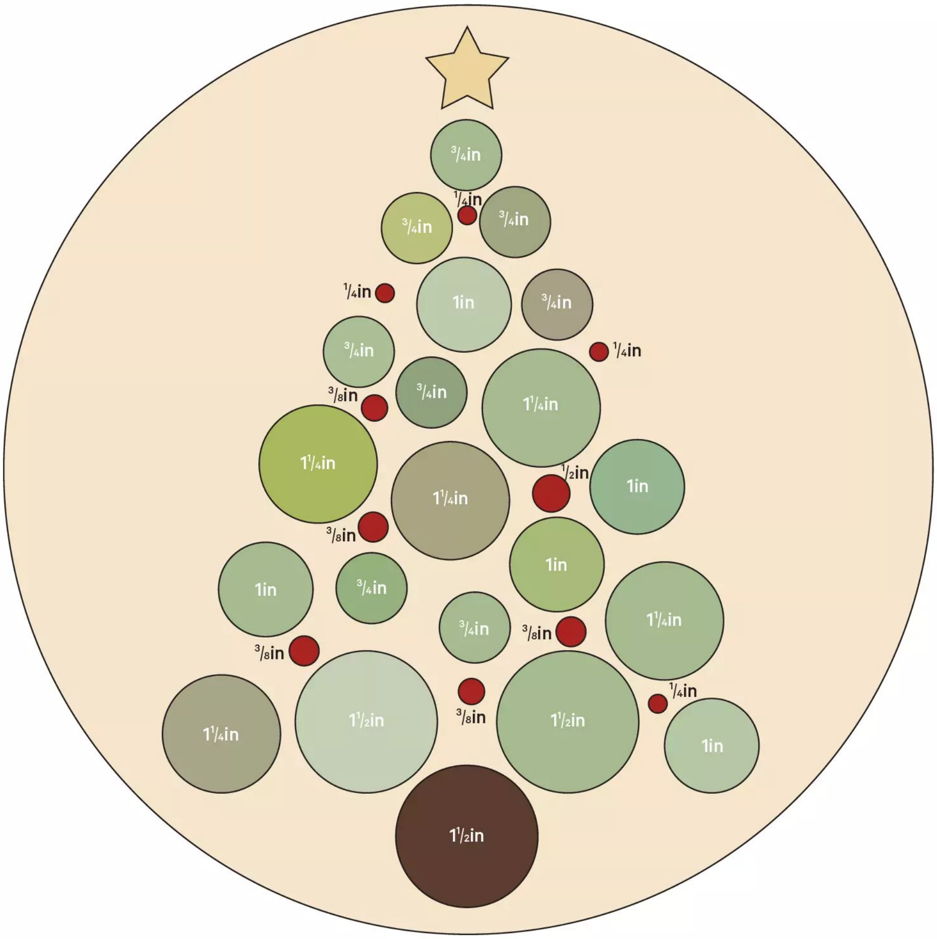
8 Pull the thread to gather up the running stitch to create a little 'puff'.

9 Gently flatten the 'puff' between your fingers, pressing the folds until the Suffolk Puff sits flat.

10 Tighten your thread and stitch through a couple more folds to secure the pleats. Bury the knot, hiding it in the pleats and cut off the excess thread.

Finished size	Initial fabric circle	Quantity required
$^{3}/_{4}$in	1$^{3}/_{4}$in	eight green
1in	2$^{1}/_{4}$in	five green
1$^{1}/_{4}$in	2$^{3}/_{4}$in	five green
1$^{1}/_{2}$in	3$^{1}/_{4}$in	two green and one brown

PROJECT 02



Layout Diagram

11 Complete 20 Suffolk Puffs in the sizes and quantities indicated in the table.

ASSEMBLY

12 Press the linen background fabric.

13 Fold it in half and half again and lightly finger press to mark the centre of the fabric.

14 Using the Layout Diagram as a guide, position the Suffolk Puffs in the shape of the Christmas Tree within a 10in diameter. Pin them in place.

15 Using matching threads, hand sew the Suffolk Puffs to the background fabric using a tacking stitch, hiding the stitching under the edge.

16 Once you have stitched around the circle, secure with a knot on the rear side.

17 Lightly press from the back.

18 Using red thread, stitch the red buttons where indicated on the Layout Diagram.

19 Sew the star button to the top position of the tree with a matching thread.

20 Open the hoop by undoing the screw and place the inner hoop on a flat surface.

21 Place the decorated linen fabric, wrong sides together, with the brown hoop backing fabric.

22 Lay the two pieces of fabric onto of the inner hoop, centring the design with the star centred at the top.

23 Place the outer hoop on top of the inner hoop and push it down so that the fabric is sandwiched between the two hoops. Trim the excess linen and backing fabric close to the hoop edge on the rear side, leaving about 1/16in of excess.

24 Using craft glue, fix the excess fabric to the inner hoop. Starting with the backing fabric first, add glue to the edge of the inner hoop. Pull the ‘excess’ fabric inwards over the tacky glue edge. Work your way around the edge of the hoop until all the backing fabric is attached.

25 Wait for 20 minutes until the glue is set, before glueing the linen in the same manner, on top of the backing fabric on the inner hoop.

26 Allow the glue to dry and trim any overhanging fabric to the inner edge of the hoop.

27 Using craft glue, attach the ricrac, covering the edge of the trimmed fabric, leaving a clean and neat finish.

28 Knot the hanging ribbon around the screw at the top.

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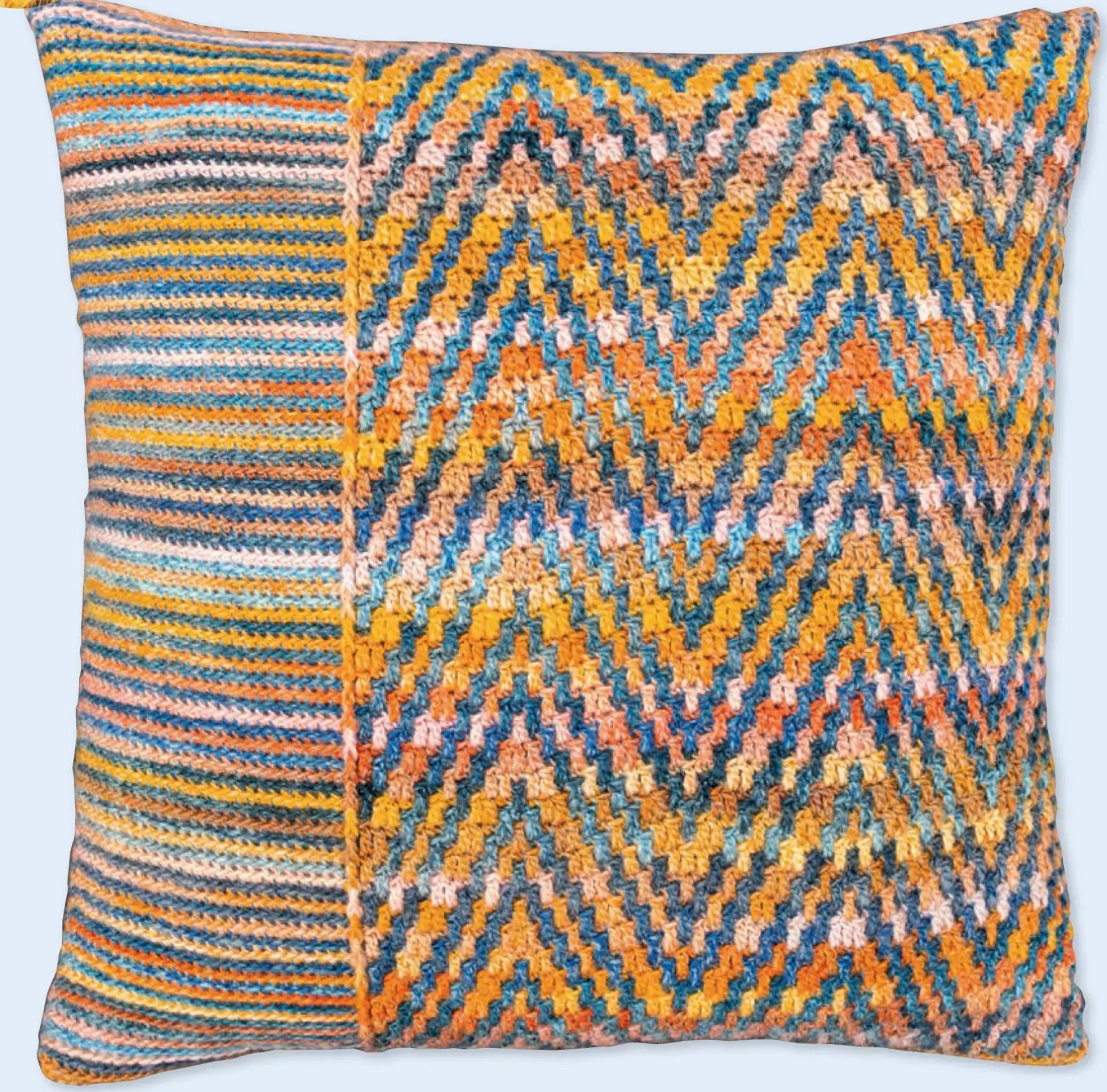
PROJECT
05

RHYTHM
& BEAT
CUSHION

Get into the groove of mosaic crochet!
All this zigzagging movement and mesmerising colour
is achieved by interchanging two variegated yarns.

Wendy Thompson, Zigz Crochet — Instagram: @zigz_crochet;
Facebook group: Zigz Crochet – Mosaic WIPnWatch;
Ravelry: www.ravelry.com/designers/wendy-thompson;
Etsy: www.etsy.com/shop/ZigzCrochet

PROJECT
05



MATERIALS

- Patons Sierra 8 ply (80% acrylic 20% wool) 150gm/375m: Two balls (or 170g) Arizona (4797) Colour A, One ball (or 150g) Niagara (1383) Colour B
- 4mm (UK 8/US F6) crochet hook
- Yarn needle
- 50 x 50cm (19½ x 19½in) cushion insert

Finished size:
50cm (19½in) square

Note: *Read all the instructions before starting the project. Australian/UK terminology is used: North American readers should consult a crochet manual to ensure they interpret the instructions correctly. This is an intermediate pattern.*

The cushion cover is worked in the round. At the end of each round, connect with a slip stitch and carry the yarn straight up the inside ready for the next round. The tighter the ss and the first ch of the next round, the more seamless the join.

ABBREVIATIONS (AUSTRALIAN/UK TERMS)

ch = chain, **dc** = double crochet, **fptr** = front post treble crochet, **ss** = slip stitch, **st/s** = stitch/es, **tr** = treble crochet

TENSION

18 sts x 18 rows = 10cm (4in)

WENDY'S MOSAIC CROCHET TIPS

- Double crochet stitches go into the back loop of the next available stitch.
- Treble crochet stitches go into the front loop of the next available stitch, one row below the row you normally work into.
- Front post treble crochet stitches go behind the treble or front post treble stitch, one row below the row you normally go into.
- Each row is worked with just one colour.
- Each stitch is worked into the next available stitch, meaning there is only one stitch going into each available stitch.
- When changing rows in the round, remember to keep your slip stitch and chain stitch tight.

PATTERN

Ch 180 stitches with Colour A.

Foundation Round 1: Ch1 extra, work 1dc into the second ch from the hook, work 1dc into each st and join the piece into a circle with a ss into the back loop of the first dc (180 st for every round). Take care not to twist the piece when joining.

Foundation Round 2: Using colour B, ch1, work 1dc into the back loop of the same first dc at the end of the previous round, work 1dc into the back loop of each st until the end of the round (180 st). Skip the ss from the previous round and, using colour A, join into the first ch of the round with a ss.

After completing the foundation rounds, start working from Round 1 and continue working the 14 rounds until you reach your desired length.

Round 1: Using colour A, ch1, 29dc, 1fptr, *1tr, 2dc, 2tr, 2dc, 1tr, 2dc, 2tr, 1dc, 2tr, 2dc, 1tr, 2dc, 2tr, 2dc*, repeat from * to * 5 times, 1fptr, 29dc, skip the ss from the previous round and using colour B, join into the first ch of the round with a ss (for the first round, replace the fptr with tr).

Round 2: Using colour B, ch1, 30dc, *2dc, 1tr, 3dc, 1tr, 2dc 1tr, 5dc, 1tr, 2dc, 1tr, 3dc, 1tr, 1dc*, repeat from * to * 5 times, 30dc, skip the ss from the previous round and using colour A, join into the first ch of the round with a ss (end each round this same way, always joining the round with the upcoming colour).

Round 3: Using colour A, ch1, 29dc, 1fptr, *1dc, 1tr, 2dc, 2tr, 2dc, 1tr, 2dc, 3tr, 2dc, 1tr, 2dc, 2tr, 2dc, 1tr*, repeat from * to * 5 times, 1fptr, 29dc.

Round 4: Using colour B, ch1, 30dc, *1tr, 2dc, 1tr, 3dc, 1tr, 2dc, 1tr, 3dc, 1tr, 2dc, 1tr, 3dc, 1tr, 2dc*, repeat from * to * 5 times, 30dc.

Round 5: Using colour A, ch1, 29dc, 1fptr, *2dc, 1tr, 2dc, 2tr, 2dc, 1tr, 2dc, 1tr, 2dc, 1tr, 2dc, 2tr, 2dc, 1tr, 1dc*, repeat from * to * 5 times, 1fptr, 29dc.

Round 6: Using colour B, ch1, 30dc, *1dc, 1tr, 2dc, 1tr, 3dc, 1tr, 2dc, 1tr, 1dc, 1tr, 2dc, 1tr, 3dc, 1tr, 2dc, 1tr*, repeat from * to * 5 times, 30dc.

Round 7: Using colour A, ch1, 29dc, 1fptr, *1tr, 2dc, 1tr, 2dc, 2tr, 2dc, 1tr, 3dc, 1tr, 2dc, 2tr, 2dc, 1tr, 2dc*, repeat from * to * 5 times, 1fptr, 29dc.

Round 8: Using colour B, ch1, 30dc, *2dc, 1tr, 2dc, 1tr, 3dc, 1tr, 2dc, 1tr, 2dc, 1tr, 3dc, 1tr, 2dc, 1tr, 1dc*, repeat from * to * 5 times, 30dc.

Round 9: Using colour A, ch1, 29dc, 1fptr, *2tr, 2dc, 1tr, 2dc, 2tr, 2dc, 1tr, 1dc, 1tr, 2dc, 2tr, 2dc, 1tr, 2dc, 1tr*, repeat from * to * 5 times, 1fptr, 29dc.

Round 10: Using colour B, ch1, 30dc, *3dc, 1tr, 2dc, 1tr, 3dc, 1tr, 3dc, 1tr, 3dc, 1tr, 2dc, 1tr, 2dc*, repeat from * to * 5 times, 30dc.

Round 11: Using colour A, ch1, 29dc, 1fptr, *1dc, 2tr, 2dc, 1tr, 2dc, 2tr, 2dc, 1tr, 2dc, 2tr, 2dc, 1tr, 2dc, 2tr*, repeat from * to * 5 times, 1fptr, 29dc.

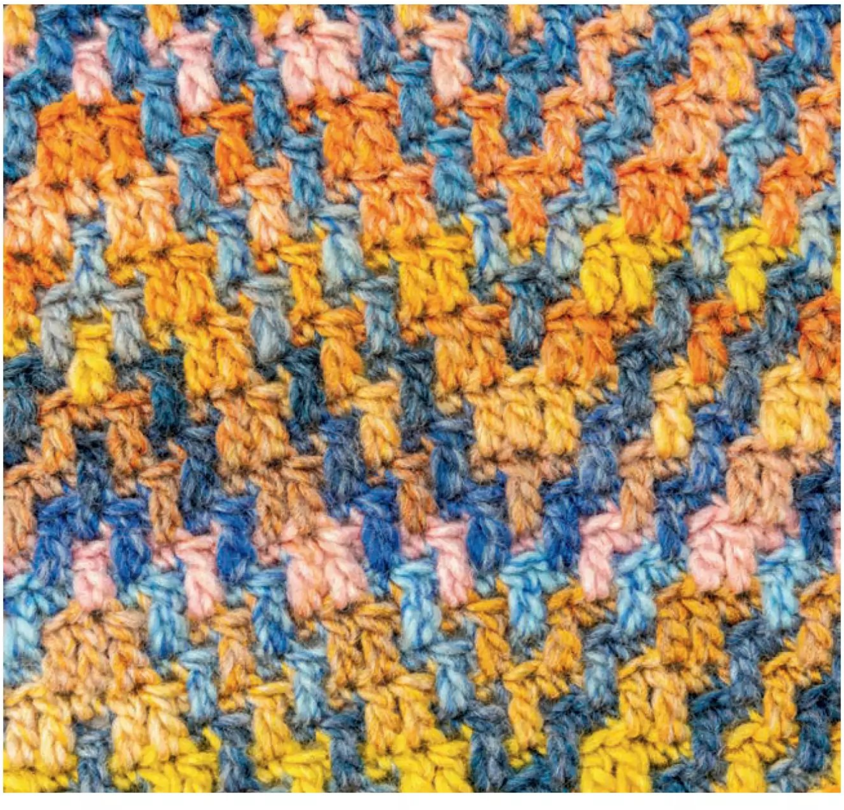
Round 12: Using colour B, ch1, 30dc, *1tr, 3dc, 1tr, 2dc, 1tr, 3dc, 1tr, 1dc, 1tr, 3dc, 1tr, 2dc, 1tr, 3dc*, repeat from * to * 5 times, 30dc.

Round 13: Using colour A, ch1, 29dc, 1fptr, *2dc, 2tr, 2dc, 1tr, 2dc, 2tr, 3dc, 2tr, 2dc, 1tr, 2dc, 2tr, 1dc*, repeat from * to * 5 times, 1fptr, 29dc.

Round 14: Using colour B, ch1, 30dc, *1dc, 1tr, 3dc, 1tr, 2dc, 1tr, 3dc, 1tr, 3dc, 1tr, 2dc, 1tr, 3dc, 1tr*, repeat from * to * 5 times, 30dc.

FINISHING

Weave in your ends. From the right side, close off the bottom edge with slip stitches, taking care to line up the pattern. Insert the cushion and do the same on the top edge.



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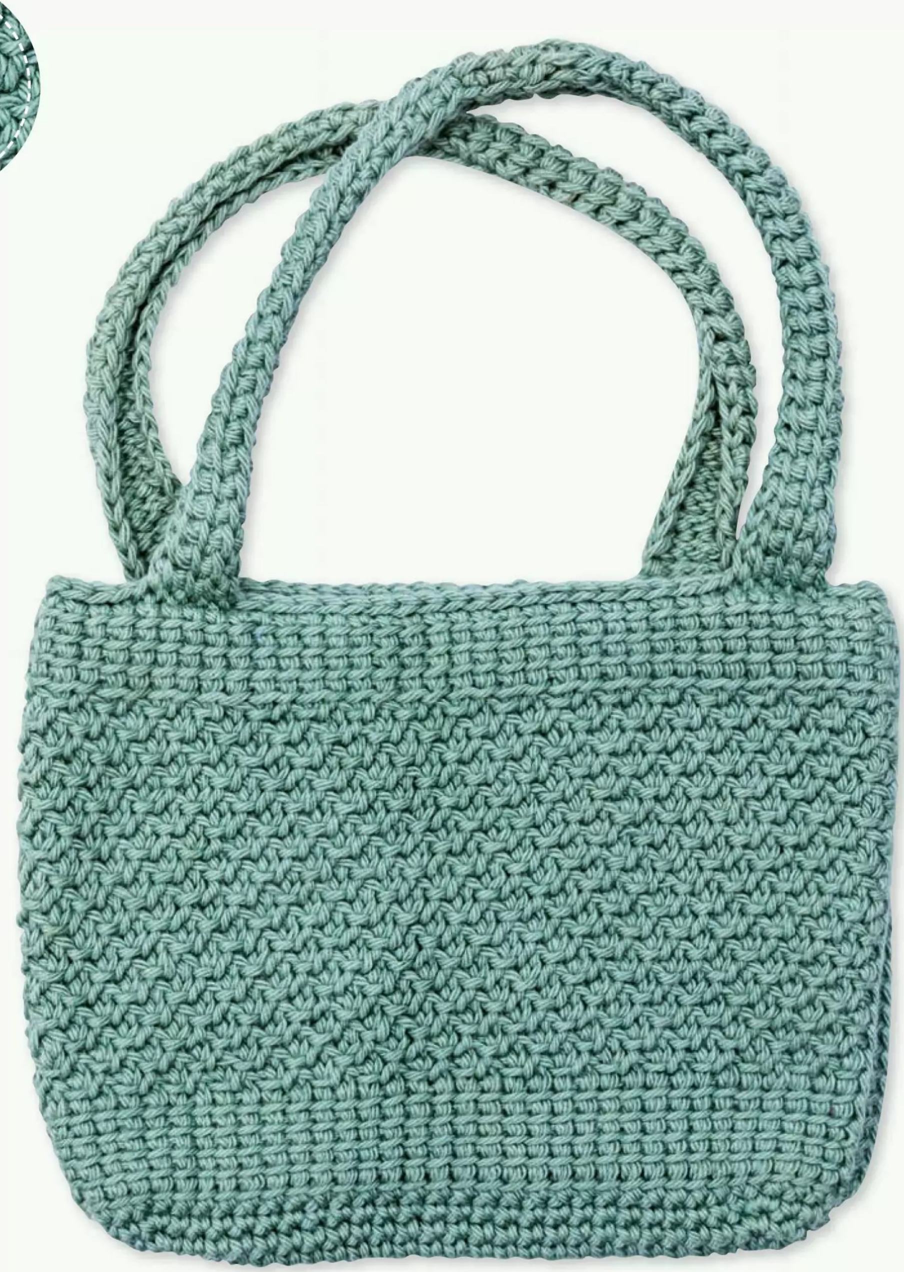
PROJECT
04

La Miel
BAG

Create a stunning honeycomb design in crochet by blending traditional and Tunisian techniques. And it’s easy to change-up to the size that suits you!

Lynda Tomkins, Crochet Australia — www.crochetaustralia.com.au
Facebook: Crochet Australia

PROJECT 04



MATERIALS

- Cotton yarn 10 ply: approx 140m (153yd)
- Crochet hook: 4.5mm (UK7/US7)
- Tunisian hook: 6mm (UK4/USJ-10)

Finished size:
20cm (8in) height and width (plus handle)

Note: *Read all the instructions before starting the project. This is an intermediate skill-level crochet project. Australian/UK terminology is used; North American readers should consult a crochet manual to ensure they interpret the instructions correctly. Tunisian crochet hooks, also known as Afghan hooks, have an elongated shaft with a stopper at one end to prevent stitches from falling off. They are used for Tunisian crochet, a technique that combines elements of crochet and knitting.*

ABBREVIATIONS

ch = chain, **dc** = double crochet, **sl st** = slip stitch, **YOH** = yarn over hook

TENSION

It is not overly important, but you do want your stitches to be tight. If you are a loose crocheter, use a 4mm hook instead of a 4.5mm hook and a 5.5mm Tunisian hook instead of a 6mm hook. If you are a tight crocheter, use a 5mm hook instead of a 4.5mm hook and a 6.5mm Tunisian hook instead of a 6mm hook.

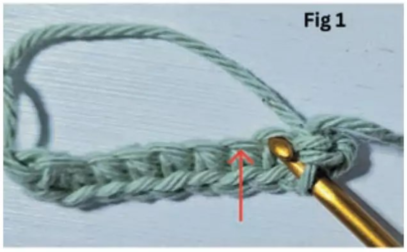


Figure 1

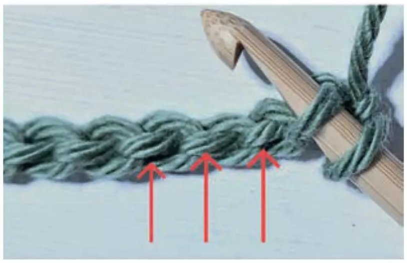


Figure 2

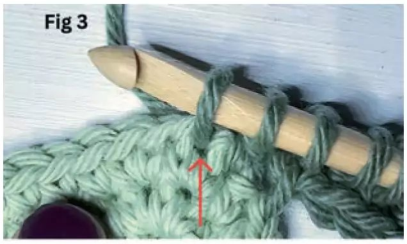


Figure 3

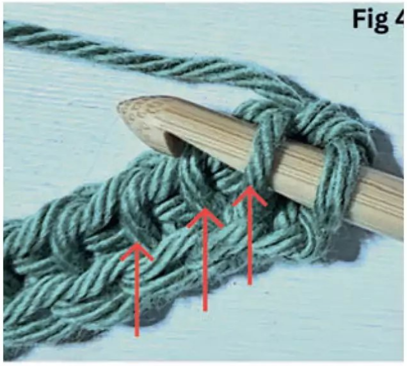


Figure 4

PATTERN

With the 4.5mm hook, ch 26.

Round 1: 3dc in second chain from the hook. Dc in the next 23 chains, 5dc in the next chain. Work down the other side of the chains, see Figure 1. Dc in the next 23 chains, 2dc in the same place as the first 3dcs. Sl st to the first dc made (56 dc).

Round 2: Ch 1. Dc in same place as the sl st. 2dc in each of the next two stitches, dc in the next 23 stitches, 2dc in each of the next two stitches, dc in the next stitch, 2dc in each of the next two stitches, dc in the next 23 stitches, 2dc in each of the last two stitches. Sl st to the first dc made (64 dc).

Round 3: Ch 1. Dc in same place as the sl st. (2dc in the next stitch, dc in the next stitch) twice. Dc in the next 23 stitches. (Dc in the next stitch, 2dc in the next stitch) twice, dc in the next stitch. (2dc in the next stitch, dc in the next stitch) twice, dc in the next 23 stitches. (Dc in the next stitch, 2dc in the next stitch) twice. Sl st to the first dc made (72 dc).

Ch 27 loosely and switch to the 6mm Tunisian hook.

Row 1: Pick up a loop under the back bar (see Figure 2) of the second and each of the next 26 ch. Pick up a loop through the second dc in Round 3 (28 loops on hook) (see Figure 3). (YOH and pull through two loops) 27 times until one loop is left on the hook.

Row 2: Pick up a loop under the front vertical bar (see Figure 4) of the first 4 st (excluding the one directly under the hook), * pick up a loop under the next vertical bar, place the hook under the working end of the yarn (see Figure 5) and pick up a loop under the next vertical bar by wrapping the yarn under the vertical bar to bring it behind the hook again (see Figure 6)* eight times. Pick up a loop under the next six vertical bars. Pick up a loop through the next dc in Round 3 (28 loops on hook) (YOH and pull through two loops) 27 times until one loop left on hook.

Row 3: Pick up a loop under the front vertical bar of the first 4 st (excluding the one directly under the hook), *place the hook under the working end of the yarn (see Figure 5) and pick up the loop under the next vertical bar (see Figure 6), pick up a loop under the next vertical bar) eight times. Place the hook under the working end of the yarn and pick up a loop under the next vertical bar, pick up a loop under the next five vertical bars. Pick up a loop through the next dc in Round 3 (28 loops on hook) (YOH and pull through two loops) 27 times until one loop is left on the hook.

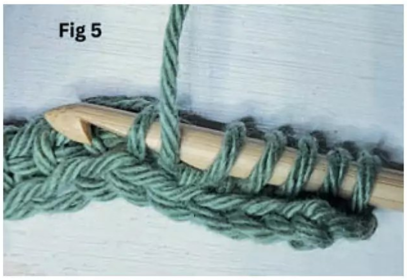


Figure 5

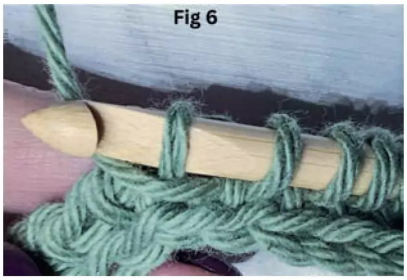


Figure 6

Alternate Rows 2 and 3 until there are no more unused dc on Round 3.

Last row: (Place your hook under the next vertical bar, YOH and pull through two loops) 26 times.

Sl st to the same place you began Row 1, and pull your loop through that same place to the back of your bag. Turn the bag inside out and sl st each stitch from this row and Row 1 to join your bag, using the 'outside loops' of the rows (see Figure 7).

When you reach the top, work a row of sl st around. Sl st to the first stitch and fasten off.

TO MAKE YOUR BAG BIGGER

Wider – add extra chains. For each additional chain add this to the number of stitches in Rounds 1 to 3 before the increases at each end.

Longer – add more chains before Row 1 in multiples of two. Then extend the number of repeats for the sections in * on these rows once for each extra two chain added.

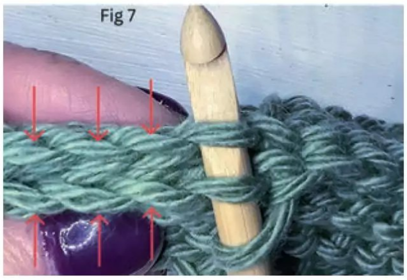


Figure 7

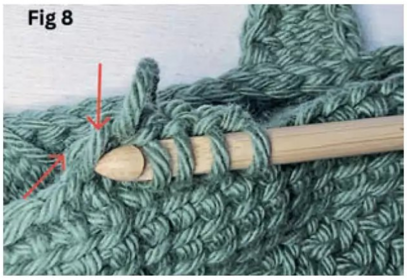


Figure 8

HANDLES

1 Find the middle of each side of the bag. Count in five stitches from each end on each side and place a marker. Count another five and place another marker. These mark the beginning and width of your handle.

2 With the right side facing you, join your yarn into the first marker from where you fastened off.

Row 1: Using a 6mm crochet hook, pick up a loop under each stitch until you reach the next marker – you should have five loops on your hook. YOH, and pull through one loop, (YOH and pull through two loops) 4 times.

Row 2: Pick up a loop under the front vertical bar of the first 3 st (excluding the one directly under the hook). Pick up a loop under the two vertical bars at the end (see Figure 8). YOH, and pull through one loop, (YOH and pull through two loops) 4 times.

3 Repeat Row 2 for half of the length desired for the handle (Lynda did 25 rows).

4 Place your hook under the next vertical bar, YOH and pull through two loops, 4 times. Fasten off.

5 Move to the next marker and repeat until four handles have been completed.

6 Sew the handles together from the wrong side with a running stitch to create a flat seam.

Lynda was a founding committee member of the Crochet Guild of Australia and was involved in designing and delivering the guild's crochet teaching certificate. She now leads the guild's education subcommittee. For a full selection of Lynda's crochet patterns, visit the *Crochet with Lynda* section of her website, **www.crochetaustralia.com.au/product-tag/crochet-with-lynda**

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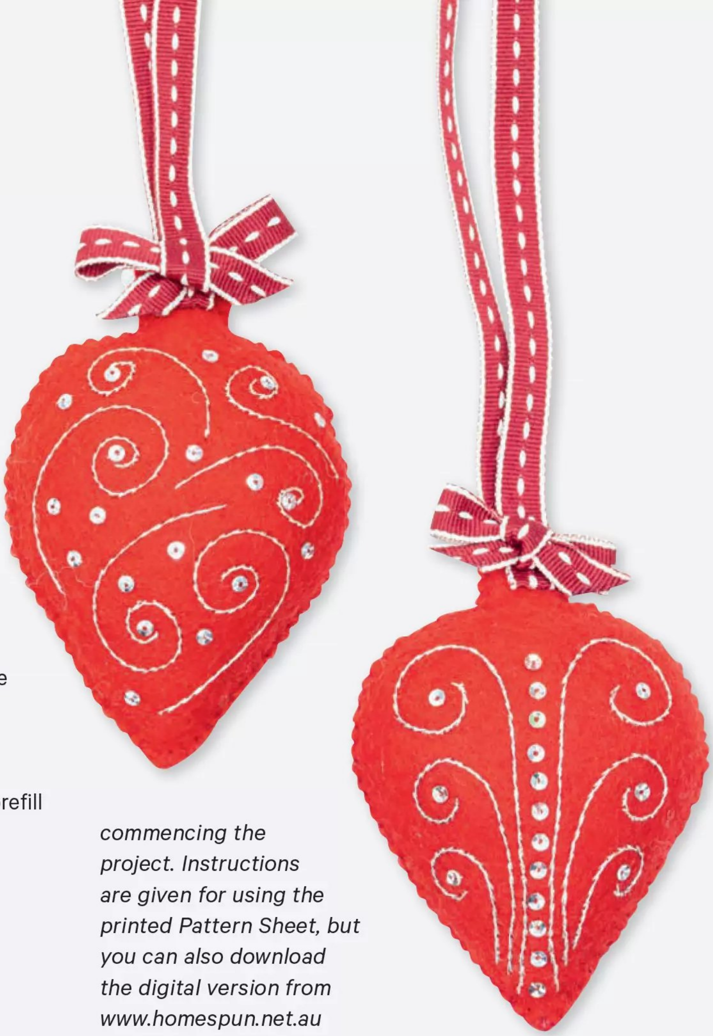
PROJECT
05

RED HEARTS
CHRISTMAS DECORATIONS

Add loving style to your Christmas decor with these gorgeous embroidered felt hearts. Perfect for hanging on the tree or dressing up cupboards and doors.

Naomi Small — www.inspirationsstudios.com

PROJECT 05



MATERIALS

- ○ 20 x 15cm (8 x 6in) red felt
- ○ DMC Diamant Grande metallic thread: Dark Silver (G415)
- ○ DMC stranded cotton: Carmine Red (321)
- ○ Milliners needle: size 10
- ○ 37 silver sequins, 3mm (1/16in)
- ○ Beading thread in neutral colour
- ○ Lead pencil
- ○ Tracing paper
- ○ Scissors
- ○ Glue
- ○ Lightweight card
- ○ Dressmakers awl (or large needle)
- ○ Heat soluble marker – fine tipped
- ○ Crewel needle: size nine
- ○ 90cm (1yd) reversible red grosgrain ribbon with white stitching (or similar)
- ○ Approx 30g (1oz) Fibrefill
- ○ Chopstick (optional)

Finished size:
9 x 7cm (3½ x 2¾in) plus hanging ribbon

Note: *Read all the instructions before commencing the project. Instructions are given for using the printed Pattern Sheet, but you can also download the digital version from www.homespun.net.au and print them out.*

PREPARATION

1 Trace the template and embroidery patterns from the Pattern Sheet onto tracing paper using the lead pencil. You will need four of the heart shaped templates and one each of the embroidery patterns, including the heart shape outline.

2 Cut the plain heart shapes out. Pin them to the felt. Cut out the felt along the drawn lines.

3 Cut the embroidery patterns out roughly, outside the outer lines. Glue the embroidery patterns onto lightweight card and cut along the outer lines.

4 Place the card onto a soft firm surface. Pierce the holes along the designs with the dressmakers awl or large needle.

5 Position each of the pierced embroidery patterns over a heart-shaped piece of felt and transfer the design lines through the holes using a fine-tipped heat soluble marker. Remove the pierced template and join the dots.

EMBROIDERY

6 Using the crewel needle and two strands of the silver metallic thread, work each curve using stem stitch.

7 Using the milliners needle and the beading thread, sew the silver sequins, where indicated on the embroidery patterns.

ASSEMBLY

8 Match each embroidered heart shape with a plain red backing piece, wrong sides facing and matching the edges. Using blanket stitch and two strands of Carmine Red thread, stitch around the outer edges, leave a 1in gap along the straight edge for filling.

9 Fill the decorations with Fibrefill, using a chopstick to push the filling in evenly. Blanket stitch the opening closed using one strand of the Carmine Red thread.

10 Cut the ribbon into two 30cm (12in) lengths and two 15cm (6in) lengths.

11 Tie each of the 15cm (6in) lengths into a small bow. Trim the ends of the ribbon diagonally.

12 Fold a loop in one of the 30cm (12in) lengths. Position one of the bows over the raw ends of the loop and stitch to the top centre of one of the heart decorations using one strand of Carmine Red thread.

13 Repeat Step 12 for the other heart decoration.

We are thrilled to share this delightful project from Inspirations Studios. Kits can be purchased at www.inspirationsstudios.com

This project is published here with the permission of the publisher, Inspirations Studios. The general instructions are in *Homespun*'s house style.

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PROJECT
06

Friends in the Garden
CUSHION

A pair of cute country-style bears bring extra cuddliness to this appliqué cushion.

Lynn Hyland, Li’l Bloke’s – Blog: lilblokes.blogspot.com;
Email: lynettehyland@gmail.com; Phone: 0424 452 024

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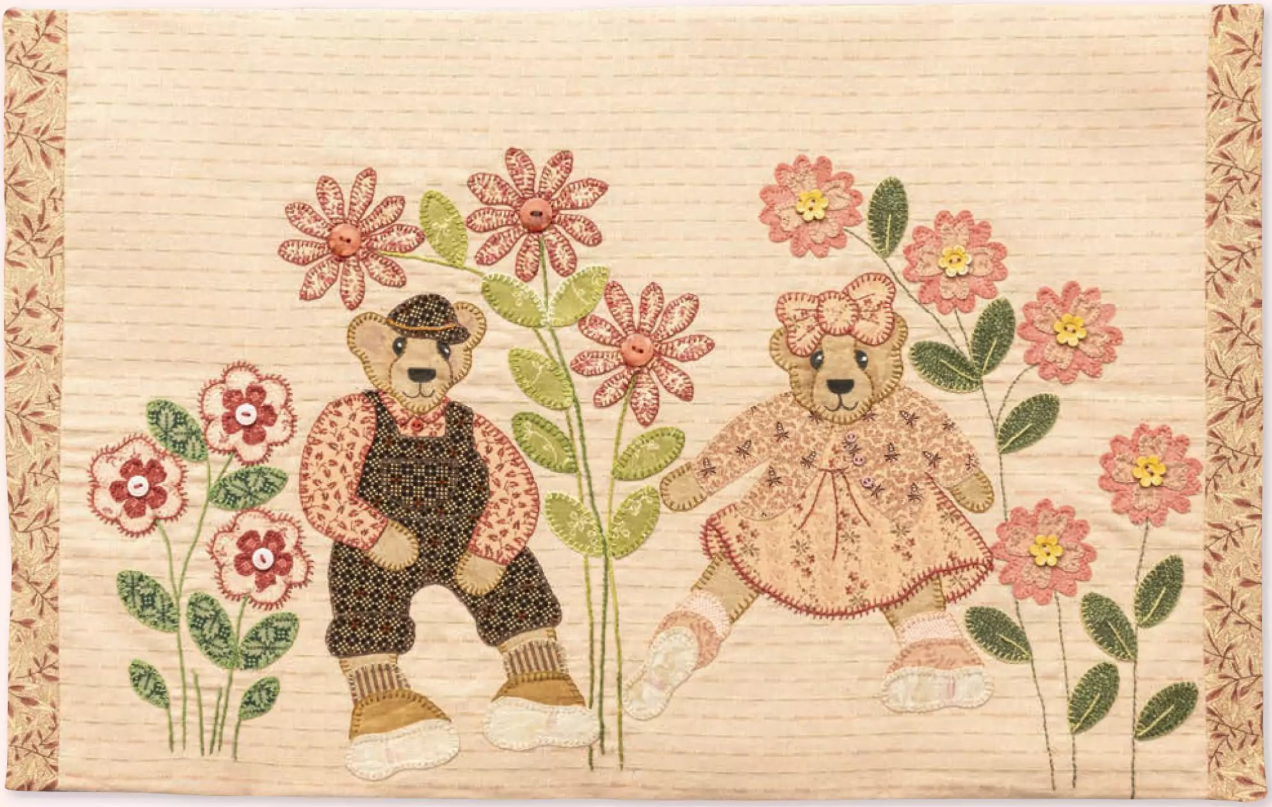
PROJECT 06



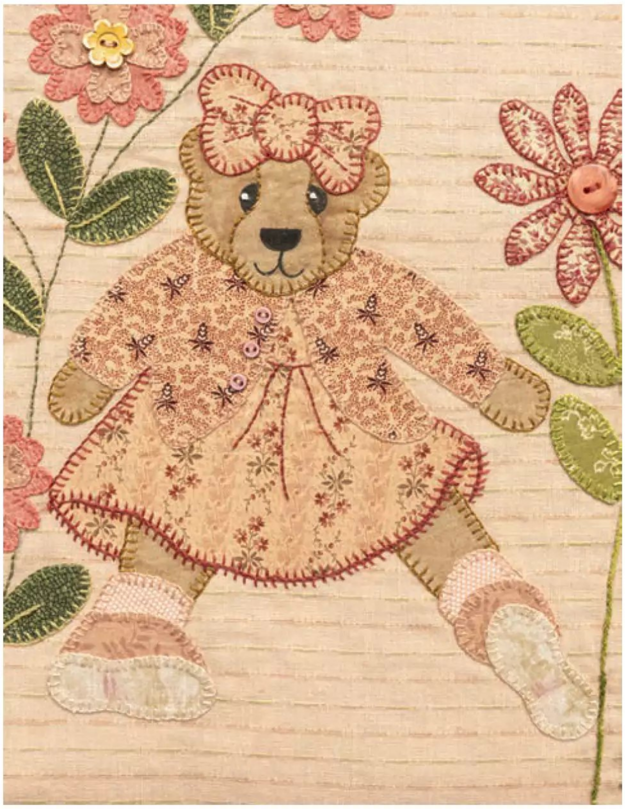
MATERIALS

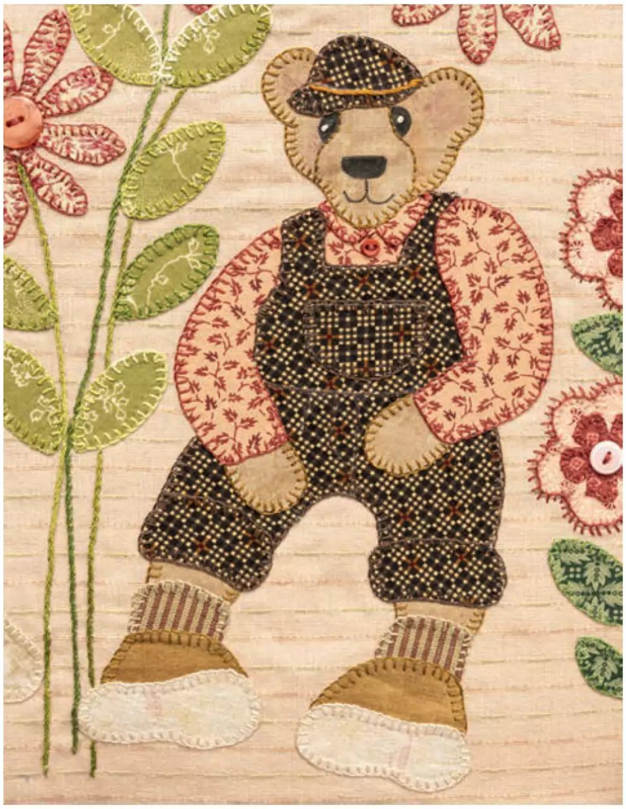
- ☐ 40cm (½yd) light pink print fabric (cushion front)
- ☐ 40cm (½yd) brown print fabric (cushion back and facings)
- ☐ Two strips, 4 x 40cm (1½ x 15in) green with pink print fabric
- ☐ Assortment of pink, green and cream print fabrics (appliqué – refer to cushion image)
- ☐ DMC stranded embroidery threads: Ecru, Dark Shell Pink (221), Mustard (371), Dark Desert Sand (407), Dark Hazelnut Brown (420), Dark Brown (801), Light Brown (842), Dark Green Grey (3051), Hunter Green (3346), Medium Salmon (3712)
- ☐ DMC Perle #8 thread: Variegated Green (94), Moss Green (580)
- ☐ Buttons: five 12mm (⅝in) yellow flower-shaped, three 1cm (⅜in) white, three 1cm (⅜in) pink
- ☐ 40 x 60cm (15 x 24in) fusible woven interfacing
- ☐ 25cm (⅜yd) fusible web
- ☐ Small fabric scissors
- ☐ Appliqué mat (Teflon)
- ☐ Lightbox (optional)
- ☐ Sewline pencil: grey
- ☐ Pigma micron pen: black
- ☐ Coloured pencils: white, brown
- ☐ Embroidery needle: size 8
- ☐ Binding clips
- ☐ Cushion insert 33 x 55cm (13 x 21½in) (Lynn used one purchased from Adairs)

Finished size:
40 x 53cm (15 x 23in)

Stitches used: Backstitch, buttonhole, French knots, stem stitch

***Note:** Read all the instructions before starting the project. It is recommended that fabrics be 100% cotton, pre-washed and well ironed. The appliqué is done with the fusible method using buttonhole stitch. The finished appliqué pieces will be the reverse of the pattern shapes, therefore an Appliqué Guide is included on the Pattern Sheet to assist with shape placement. Use the slits where indicated to enable a piece to be locked in behind another.*





CUTTING AND PREPARATION

1 From the pink print fabric, cut:
- One rectangle, 24 x 16in (cushion front).

2 From the brown print fabric, cut:
- Two rectangles, 21 x 15in (cushion back and linings).

3 Following the manufacturers' instructions, fuse the fusible woven interfacing to the wrong side of the cushion front fabric.

4 Using a pencil, trace the bear and clothes appliqué shapes from the Pattern Sheet onto the paper side of the fusible web.

5 Trace the shapes that correspond to the same print fabric (eg skin pieces) together with a 1/2in space between them – it is a more economical way to use the fusible web and the fabric.

6 Transfer the shapes' labels onto the fusible web.

7 Cut out roughly outside the traced lines of the collection of shapes for each print fabric.

8 Fuse a piece of fusible web onto the wrong side of the corresponding fabric. Cut out the fabrics accurately on the traced lines.

9 Before fusing the face shapes onto the background (Tilly shape 8, Ted shape 10) trace the facial details onto the fabric side using a grey Sewline pencil. A light source is helpful. Draw the eyes, nose and mouth using a black Pigma pen.

10 Place a dot with a white pencil for the spark in the eyes (which is later covered with a French knot).

11 Shade the face to enhance the shaping of the head using a brown pencil. Draw down the lines of the face, then colour out from the line and smudge the colour to blend it in. Add a smudge of colour to the inside area of the ears also.

12 Use the grey lead pencil or white (depending on what colour fabric was used) to draw the details of Tilly's skirt (shape 5) and the Ted's overalls (shape 11).

BEAR APPLIQUÉS

13 Place the Appliqué Guide (printed on the Pattern Sheet) on your work area (an ironing board works well) and place the appliqué mat over the guide. Begin placing the appliqué pieces on the appliqué mat starting with shape 1 and working in numerical order. Peel the backing from the fusible web one piece at a time and place the shapes, fabric side up, on the appliqué mat.

14 Assemble the two bears. When assembling the pieces, it is more important to ensure your pieces are over/underlapped rather than making them fit exactly within the guidelines. Each time you trace and cut, some slight discrepancies may occur in the size of your pieces, therefore, they may not fit exactly.

15 When all the bear shapes are assembled, press the shapes to adhere them to each other – they won't adhere to the mat permanently. Allow the mat to cool and then carefully lift the assembled bear units off the mat.

16 Referring to the Appliqué Guide, place the bears on the cushion front fabric and press them to secure. As a double check, ensure they are placed 3in apart at the hips.

17 The raw edges of the appliqué shapes are outlined by hand with a buttonhole stitch, using two strands of embroidery thread. Work

buttonhole stitch on the inner lines of the shapes where shown on the Appliqué Guide.

18 Tilly's dress is worked in Dark Desert Sand (407) and the hem is highlighted with a reverse buttonhole stitch along the edge using Dark Shell Pink (221). Use Dark Shell Pink (221) and backstitch on the bow. Work a French knot using Ecru thread where the eye sparks are marked in the eyes.

19 Use backstitch and Dark Shell Pink (221) for the detail on Tilly's dress. Stitch the fly in Ted's overalls in backstitch and the lines of his face using Dark Hazelnut Brown (420).

20 Stitch the shoe soles with Light Brown (842), the bears' skin with Dark Hazelnut Brown (420) and the overalls and cap using Dark Brown (801). Stitch around the socks using Light Brown (842).

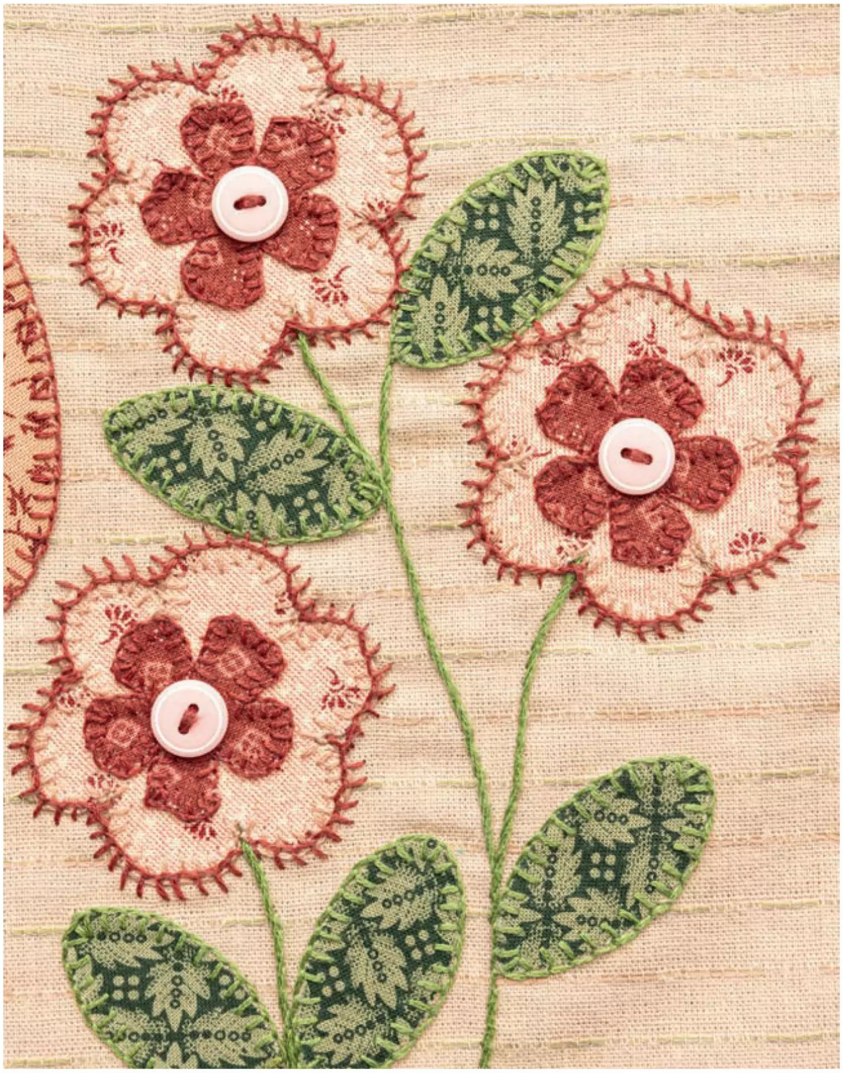
FLOWER APPLIQUÉS

21 Trace five Flower A and five Flower a onto the paper side of the fusible web. Trace three Flower B, three Flower C and three Flower c.

22 Trace 19 Leaf D and two Leaf E. Nine leaf D for Flower A are from the same green print fabric. Flower B has five leaf D in the same green print fabric and Flower C has five leaf D and two Leaf E from the same green print fabric.

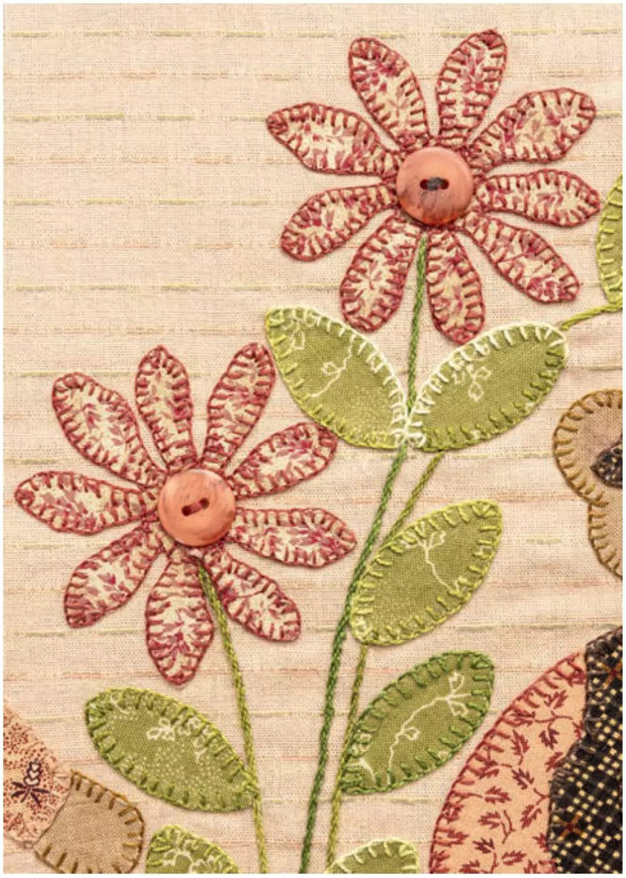
23 Working directly on the cushion front fabric, fuse the flower shapes, referring to the Appliqué Guide.

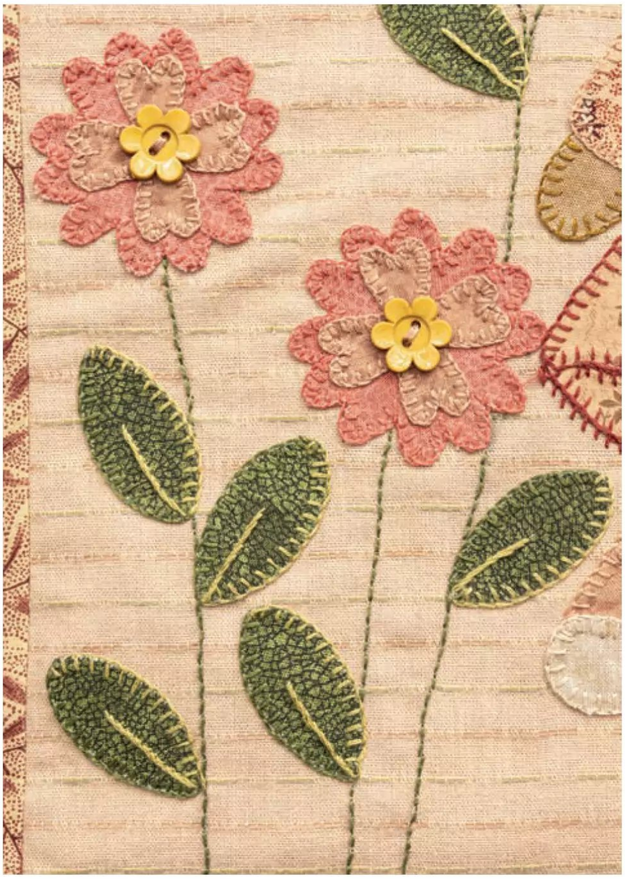
24 Remove the paper backing from the Flower A shapes and position them on the cushion front, referring to the Appliqué Guide. Fuse them in place.



LYNN'S TIPS FOR USING APPLIQUÉ MATS

- Pieces marked L or R (left and right) will be on the reverse side when assembling.
- If the paper backing is not coming off easily, you may not have ironed it sufficiently. I find the backing comes away very easily if you hold the piece with the fabric toward you, bend it back firmly between your fingers and the backing will pop away from the wrong side of the fabric.
- You will be able to see the design through the mat and therefore place the pieces easily. You may iron some pieces on the mat prior to finishing the positioning, because pieces can be removed or lifted on the appliqué mat, *but fabric fused to fabric will remain fused.*
- If necessary, trim any 'ugly' bits that do not fit precisely prior to fusing them to your background fabric, such as where a leg fits into a sock.
- You will notice that some pieces may appear under one piece, but over a piece of a lower number. In this situation, lift the higher-numbered piece and insert the lower-numbered piece beneath it. This is particularly relevant when the arms and hands are a higher number than the clothing but need to go under the clothing. You are basically putting these down in conjunction with each other rather than in a strict sequence.
- When fusing Tilly's cardigan, use the tip of the iron at the hip or neck to lock in the fabric pieces so they won't slip until the hands are put into position.





25 Remove the paper backing from the Flower a pieces and centre them on the Flower A shapes. Fuse them in place.

26 Assemble Flower B and C in the same manner.

27 Then, using the grey Sewline pencil, draw the stems. Stitch the stems with stem stitch or backstitch using two strands of thread for Flower A and Flower C. For Flower B, use the Perle #8 thread Variegated Green (94) and Moss Green (580).

28 Fuse the leaf shapes in place referring to the Appliqué Guide.

29 Buttonhole stitch around the flowers and the leaves. You may like to add a stem stitch or backstitch vein up the centre of your leaves.

30 Flower B flowers are stitched with Dark Shell Pink (221) and the leaves are stitched with Perle #8 thread Variegated Green (94) and Moss Green (580).

31 Flower A flowers are stitched with Medium Salmon (3712), the smaller flowers are stitched with Dark Desert Sand (407) and the leaves are stitched in Dark Green Grey (3051) and Mustard (371). Flower C large flowers are a reverse buttonhole stitch and the small flowers are buttonhole stitch with Dark Shell Pink (221), the leaves are stitched with Hunter Green (346). Sew the buttons to the centre of the flowers, referring to the photo for placement.

32 When the appliqués are completed, press and trim the cushion front to 21$^{1}/_{2}$ x 15in.

ASSEMBLY

33 Sew a 1$^{1}/_{2}$ x 15in green with pink print strip to the left and right edges of the cushion front.

34 Fold one of the short edges of both of the 15 x 21in brown print fabric rectangles under $^{1}/_{4}$in and press. Machine sew them down.

35 Place the cushion front, right side up and place one brown print backing rectangle right sides down on top of it.

36 Turn the sewn $^{1}/_{4}$in edge under 6in towards the edge of the cushion. Align the edges of the backing and the front to each other. Use binding clips to hold in place.

37 Place the second backing rectangle on top, right sides down. Fold the sewn $^{1}/_{4}$in edge under 6in towards the opposite edge. These 6in folds provide the facings. Use binding clips to hold the three layers together.

38 Machine sew with a $^{1}/_{4}$in seam through the layers around the outer edges. Zigzag or overlock if desired.

39 Turn the cushion right side out and gently push out the corners. Place the cushion insert inside the cushion.

LYNN'S CUSHION TIPS

The way the cushion opening is constructed means it needs a little wriggle to get the insert in, but I love a plump cushion rather than a saggy one. This method really hides the insert.

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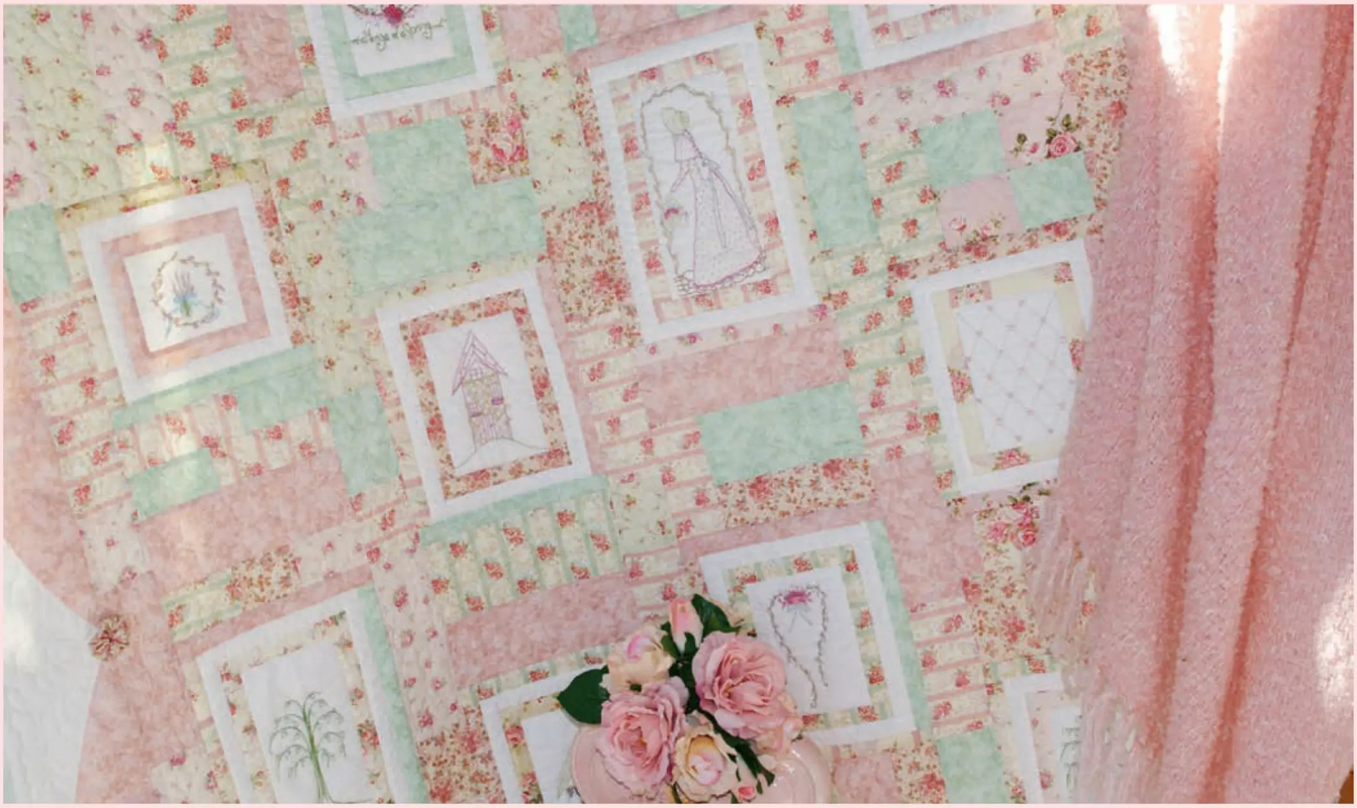
"Rosebuds in Spring"



"Rosebuds in Spring": Gorgeous stitchery scrap quilt, Single Bed Quilt or Double Bed Topper.

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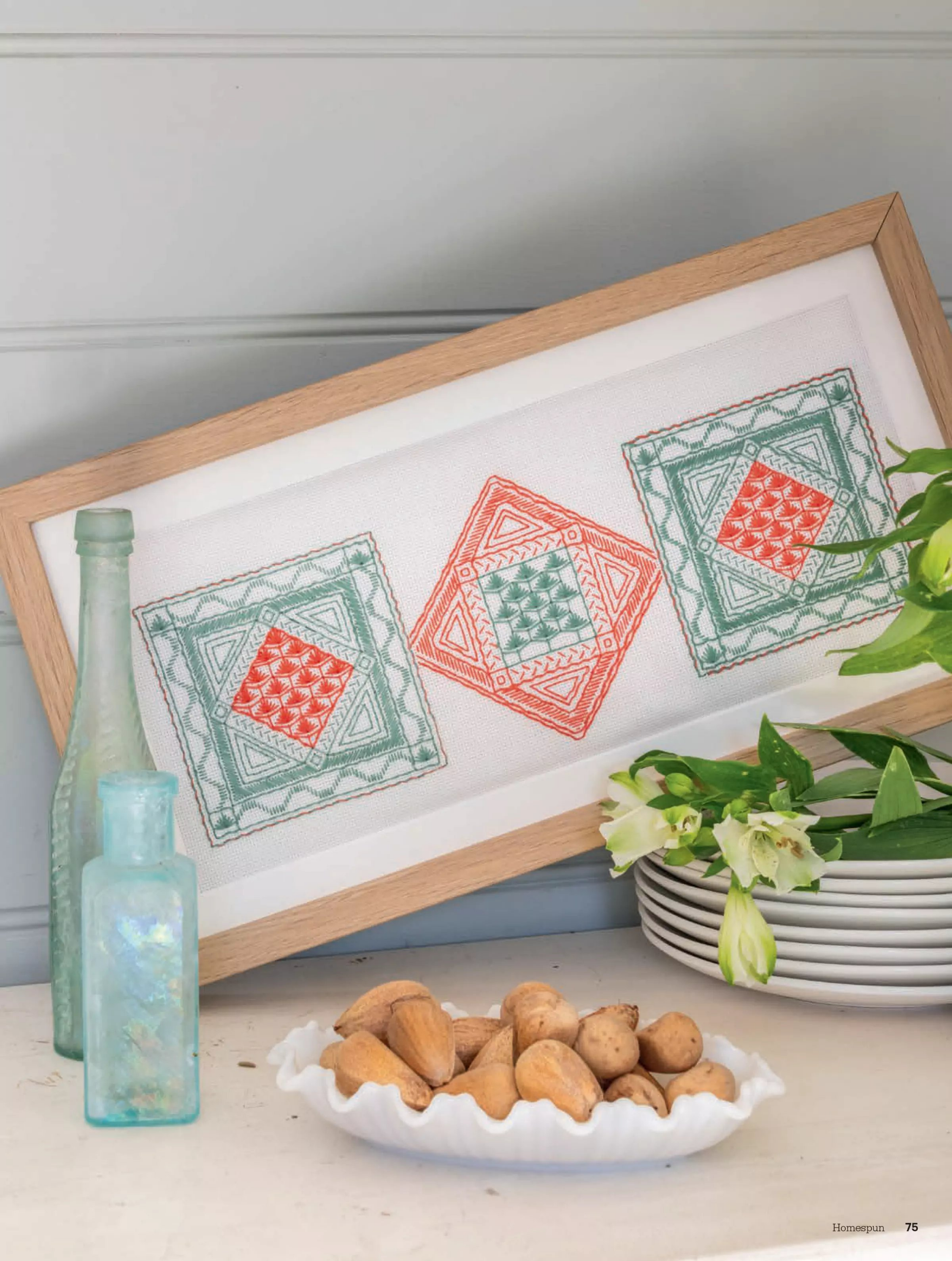
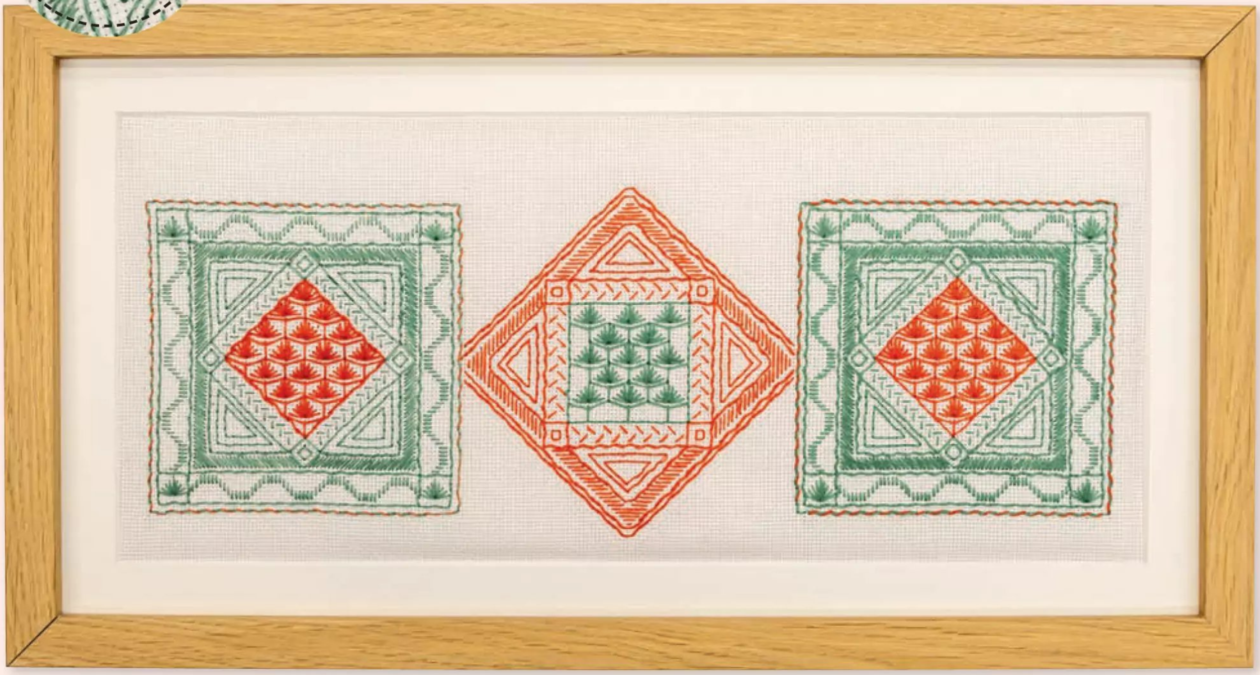


PROJECT 07



MATERIALS

○ 30 x 50cm (12 x 20in) Aida fabric 18ct: ecru — see note
○ DMC stranded threads: Coral (351), Light Seaweed Green (502)
○ Tapestry needle: size 26
○ Thin batting — the same size as the frame's backing board
○ Scissors
○ Pins
○ Thread
○ Hoop (optional)
○ Frame: 26 x 43cm (10 x 17in), 19.5 x 30cm ($7\frac{1}{2}$in x 12in) matt opening — see note

Finished size:
Frame — 26 x 43cm (10 x 17in)
Embroidery — 12 x 33.5cm ($4\frac{3}{4}$ x $13\frac{1}{4}$in)

Stitches used: Backstitch, fan stitch, fly stitch, straight stitch, whipped running stitch

Note: *Read all the instructions before starting the project. Ensure that the piece of Aida cloth you are working on is large enough to fill the frame with 5-8cm (2–3in) extra fabric for wrapping around the back. All work uses two strands of thread over two rows of fabric, except where otherwise stated. Instructions are given for using the printed Pattern Sheet, but you can also download the digital version of the patterns at www.homespun.net.au Bobbie used a ready-made frame with a custom-cut matt board to provide a suitably scaled opening.*

EMBROIDERY

1 Following the graph for pattern one, printed on the Pattern Sheet, start the embroidery on the outside of the outer square of the pattern working whipped running stitch using one strand of Coral (351) and one strand of the Light Seaweed Green (502) in the same needle.

2 Leave two rows of fabric and work another square in whipped running stitch with two strands of Light Seaweed Green (502).

3 Leave eight rows of fabric and work another square using whipped running stitch using Light Seaweed Green (502). In the eight-row space, work a wavy pattern in straight stitches as shown. Work each straight stitch over two rows of fabric.

4 Work one fan stitch in each corner with one strand of Light Seaweed Green (502).

5 Leave five rows of fabric and work another square using whipped running stitch with Light Seaweed Green (502), leaving an eight row space of fabric for the central diamond shape.

6 Referring to the graph, work the smaller diamonds at the corners of the larger diamond shape, using Light Seaweed Green (502). Each side of the outer corner diamond is made in a single straight stitch diagonally over 4x4 rows. The inner diamonds are made in single straight stitches diagonally over 2x2 rows.

7 Referring to the graph, in the five-row space, work slanted straight

stitches over 3x3 rows, using Light Seaweed Green (502) thread.

8 Work the remaining outline of the larger diamond in straight stitch using Light Seaweed Green (502).

9 Using straight stitch and Light Seaweed Green (502), work the triangle shapes.

10 Work the inner diamond in whipped straight stitch using Coral (351).

11 Fill the remaining space between the Light Seaweed Green (502) and Coral (351) diamonds with stepped straight stitches using one strand of Light Seaweed Green (502) thread.

12 In the remaining area, work 16 fan stitch shapes using one strand of Coral (351), all underlined with a fly stitch.

13 Referring to the graph for pattern 2, using Coral (351) and whipped running stitch, work the two diamond shapes at the outer edge of the diamond shape, leaving two rows of fabric between the diamond shapes. The side corners of the diamond shape 'tuck under' the outer square patterns. Leave one row of fabric between pattern one and pattern two. Leave a space on the right corner of the diamond shape allowing for the 'overlapping' of the third pattern.

14 Leave five rows of fabric and work another diamond using whipped running stitch with Coral (351), leaving an eight row space of fabric for the central square shape.

15 Referring to the graph, work the smaller squares at the corners of the larger square shape, using Coral (351) in whipped running stitch.

16 Referring to the graph, in the five-row space, work straight stitches over three rows, using Coral (351).

17 Work the remaining outline of the larger square in whipped running stitch using Coral (351).

18 Using straight stitch and Coral (351), work the triangle shapes.

19 Work the inner square shape in straight stitch using one strand of Light Seaweed Green (502).

20 Fill the remaining space between the Coral and Light Seaweed Green square with stepped straight stitches using Coral (351).

21 In the remaining area, work 13 fan stitch shapes using one strand of the Light Seaweed Green (502), all underlined with a fly stitch.

22 Leave one row of fabric and work the remaining pattern following Steps 1–12.

23 When the stitching is complete, press it right side down on an ironing board.

FINISHING

24 Remove the matt board from the frame and trim off 1/8in from all four edges. This will allow for the fabric that will be wrapped around the edges.

25 Carefull place the piece of batting on the wrong side of the Aida cloth, positioned with the stitchery centred.

26 Place the trimmed matt board over the fabric and batting, aligning the edges.

27 Starting with the long edges, fold the extra fabric over the matt board. Pull the fabric tight and secure with pins or clips along the edge.

28 Repeat with the short edges. You might need to fold the corners on a diagonal and trim the fabric to prevent it from bunching.

29 Once the fabric is secured onto the board, flip it over and do a final check to make sure it is straight within the matt opening.

30 Turn wrong side up again and stitch the fabric together using a simple lacing technique.

31 Start by flipping the extra fabric from the short sides out of the way. Insert a needle with a long strand of thread about a 1/4in from the edge of the fabric and weave back and forth while keeping the fabric taut.

32 Finish the lacing by folding the fabric from the short sides back into the centre back and lacing it together. See Diagram 1.

33 Fit the matt board inside the frame. Replace the frame backing and secure it.

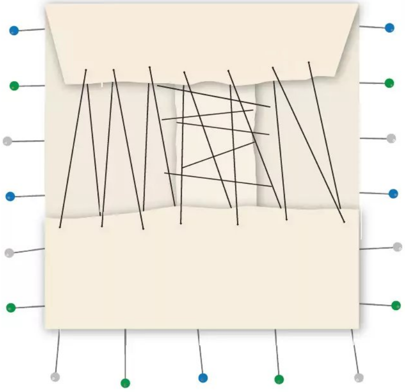


Diagram 1

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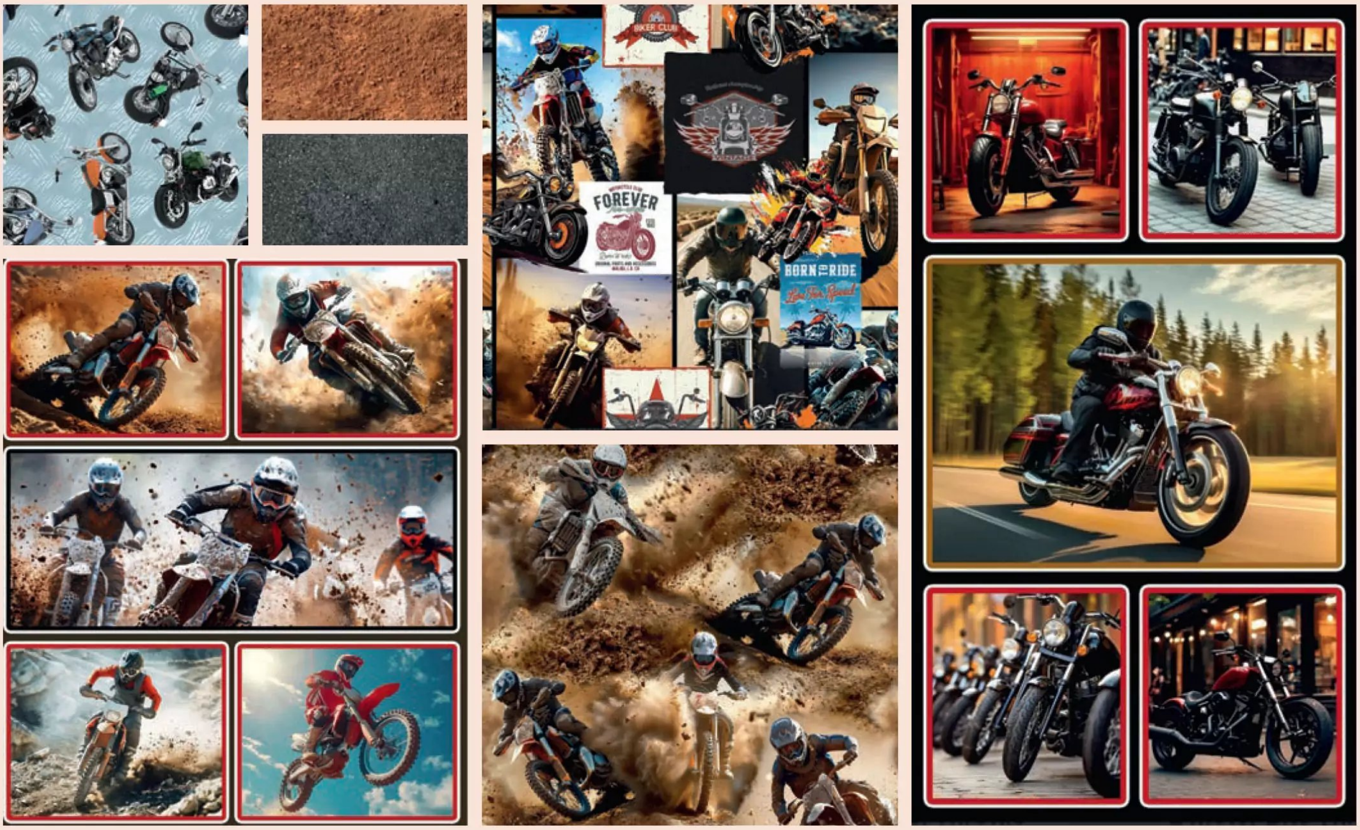
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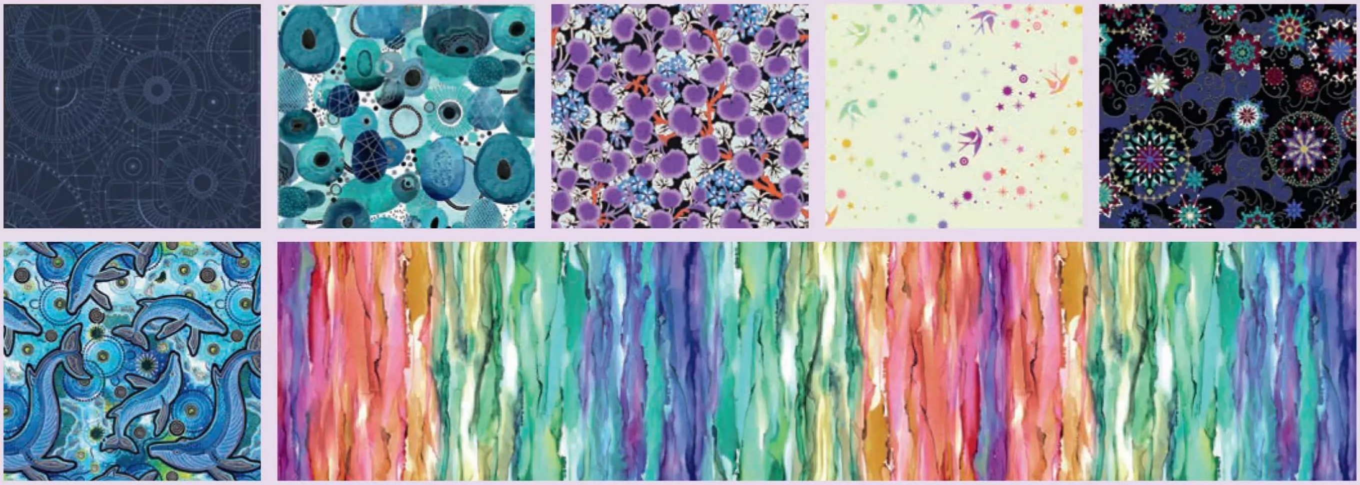

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ONLY AT

PROJECT
08

LET IT SNOW

KNITTED DECORATIONS

Bring some winter wonderland to your Christmas with these Nordic Fair Isle knit decorations.

Arne Nerjordet and Carlos Zachrisson, ARNE & CARLOS —
www.arnecarlos.com; Instagram: @arnecarlos

PROJECT 08

MATERIALS

- Rowan's Norwegian Wool (50g/1¾oz/125m/137yd) or Rowan's Alpaca Soft DK (50g/1¾oz/125m/137yd): White, Red
- Knitting needles: 3.5mm (UK10/9/US4) circular
- Crochet hook: 3mm (UK11/US2/3)
- Tapestry needle
- 20g (¾oz) 100 per cent wool batting (stuffing)

***Note:** Read the charts printed on the Pattern Sheet from the bottom up. The chart is for one quarter of the ball; it is repeated four times, as per the instructions. Do not knit the bottom stitches of the chart; these show the cast on stitches. Do not knit the top stitches either. Instead, cut the yarn and thread the end through the remaining 12 stitches before pulling tight and tying off on the wrong side.The balls will be approximately 7cm (2¾in) height/width, depending on your needles, yarn choice and tension.*

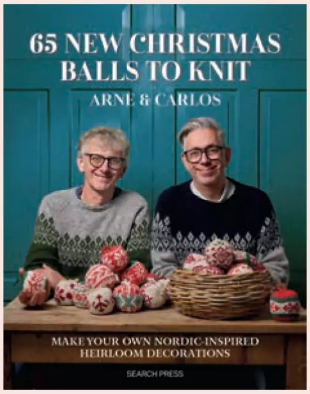
Arne and Carlos also make miniature versions, suited to small Christmas trees. For more information visit their YouTube channel, Arne & Carlos.

ABBREVIATIONS

k = knit, **st(s)** = stitch(es), **inc** = increase, **k2tog** = knit 2 stitches together, **rep** = repeat

TENSION

The recommended tension is 22 stitches and 28 rows to 10cm (4in). You should remember, however, that you're not making a garment and so tension isn't that important. If you decide to use thinner yarn and narrower knitting needles, you will end up making smaller balls. Conversely, if you prefer to use larger knitting needles and chunkier yarn, the size of the finished balls will be larger. It all comes down to a matter of choice and the size of ball that you prefer to hang on your tree.


65 NEW CHRISTMAS BALLS TO KNIT
ARNE & CARLOS
MAKE YOUR OWN NORDIC-INSPIRED HEIRLOOM DECORATIONS
SEARCH PRESS

We are delighted to share these two patterns from the incredible array of 65 knitted Christmas decoration designs in Arne Nerjordet and Carlos Zachrisson's latest knitting book, *65 New Christmas Balls to Knit: Make Your Own Nordic-Inspired Heirloom Decorations*. The patterns range from holly, a fir tree and a deer, through to designs based on traditional Norwegian knitted sweaters. The design for one of the balls was inspired by a pattern on 150-year-old mittens. Some of the decoration designs are based on biscuits that are traditionally made in Norway in December. And there are recipes at the back of the book too, including Arne's mother's recipe for waffle biscuits.

This project is republished here with the permission of the publisher, Search Press. The general instructions are in *Homespun*'s house style. To find out more, visit the Search Press website, **www.searchpress.com.au**

PATTERN

Round 1: (the bottom three squares on the chart as shown on the Pattern Sheet) cast on 12 sts.
Round 2: K12.
Round 3: *k2, inc 1, k1*, rep from * to *.
Round 4: K16.
Round 5: *k1, inc 1, k2, inc 1, k1*, rep from * to *.
Round 6: K24.
Round 7: *k1, inc 1, k4, inc 1, k1*, rep from * to *.
Round 8: K32.
Round 9: *k1, inc 1, k6, inc 1, k1*, rep from * to *.
Round 10: K40.
Round 11: *k1, inc 1, k8, inc 1, k1*, rep from * to.
Round 12: K48.
Round 13: *k1, inc 1, k10, inc 1, k1*, rep from * to *.
Round 14: K56.
Round 15: *k1, inc 1, k12, inc 1, k1*, rep from * to *.
Rounds 16–27: K64.
Round 28: *k1, k2tog, k10, k2tog, k1*, rep from * to *.
Round 29: K56.
Round 30: *k1, k2tog, k8, k2tog, k1*, rep from * to *.
Round 31: K48.
Round 32: *k1, k2tog, k6, k2tog, k1*, rep from * to *.
Round 33: K40.
Round 34: *k1, k2tog, k4, k2tog, k1*, rep from * to *.
Round 35: K32.
Round 36: *k1, k2tog, k2, k2tog, k1*, rep from * to *.
Round 37: K24.
Round 38: *k1, k2tog, k2tog, k1*, rep from * to *.
Round 39: K16.
Round 40: *k1, k2tog, k1*, rep from * to *.
Round 41: (the top three squares on the chart) cut the yarn, leaving about 20cm (8in). Pull the yarn through the last 12 sts.

Decreasing stitches where one is a pattern stitch

If a number of stitches need to be knitted together and the first of the two stitches is a pattern stitch, first insert the needle through stitch one and then insert it through stitch two so that the pattern stitch lies on top of the decrease. If the pattern stitch is the second stitch of the stitches that are being knitted together, simply knit them together in the usual way. Insert the needle through stitch two, before then going through stitch one. Then pull the yarn through both of the stitches.

Decreasing if the first two stitches are part of the pattern

Knit the two stitches together through the back loop. This is how you get the pattern stitch on top of the two stitches and it won't be hidden.

CLOSING THE BALL

1 After closing the top, use the tip of your index finger to push the 12 stitches at the top of the ball smoothly together and under each other.

2 Thread the yarn through all the stitches once more, then bring the tapestry needle down through the hole at the top towards the hole at the base, then sew it down securely.

3 Switch on your iron to its highest setting. Soak a towel in water.

4 Place the ball on the ironing board, cover it with the wet towel and press the iron over it. This will create steam. If you've been knitting with natural fibres such as wool or alpaca, you'll see that the ball immediately takes on a rounded shape. You will need to press directly with the iron to flatten the ball completely.

ARVE & CARLOS' STRANDED COLOURWORK TIPS

When we knit our balls, we mainly use a 'stranded' colourwork technique (also known as Fair Isle). This is where you knit using two or more colours, alternating the balls of yarn and carrying the unused colour at the back of your knitting as you work. As a general rule of thumb, you need to make sure you don't carry loose threads along the back of the work for more than four stitches at a time. This means that, where you have a section where more than four stitches are knitted in the same colour, you need to remember to twist the threads around each other every three or four stitches so that they are 'locked' into place. It's also very important to make sure that you don't twist the yarn in the same place on the next round. If you keep twisting the yarns around in exactly the same place for each round, the underlying colour ends up showing through.

PROJECT 08

5 Begin to fill with batting. Loosen the batting first so it is fluffier and easier to distribute evenly, then use your index finger to push fine layers into the ball. Once filled, sew the bottom closed and tie off the yarn.

HANGING LOOP

6 Using either red or white yarn, start with a slip knot on the crochet hook, ensuring it isn’t too tight (make sure the end is long enough to be sewn through the ball and fastened). Yarn round the hook with the working yarn and pull through the loop on the hook. This is a crocheted chain stitch.

7 Continue making chains until you have made 40 chain stitches.

8 Insert the crochet hook into the first chain stitch.

9 Yarn round the hook and pull it through the two loops on the hook.

10 Cut the yarn and thread both ends through the loop on the hook. Tighten the end threads.

11 The loop is now ready to be sewn to the ball. Sew each end separately from the top opening to the bottom opening of the ball. Make sure the yarn is properly pulled through so the loop rests neatly on the top. If you pull too hard you’ll end up with an apple shape. Tie the two ends together, before sewing them into the ball and trimming them off. Your ball is now complete.

The design ethos of Arne and Carlos is heavily influenced by their Scandinavian background and everyday life in rural Norway. Under their artist name ARNE & CARLOS, they work as fashion designers and textile artists internationally, including collaborating with high-end cult Japanese fashion label Comme des Garçons.

The first knitting book Arne and Carlos released, titled *Julekuler*, was Nordic-inspired Christmas ball patterns. It went on to be published in 15 languages, including under the English title *55 Christmas Balls to Knit*. The book’s success led to the pair decorating a giant Christmas tree at the Maihaugen Museum in Lillehammer, Norway, with 1300 knitted balls.

In 2010, they were awarded the highest medal of recognition by Norway’s Arts and Crafts Association, Norges Husflidslag, for “revitalising and highlighting Norwegian arts and crafts in the Norwegian and international design scene”. The pair have released 10 pattern books, including knitted and felted slippers and knitted dolls.

Five years ago, Arne and Carlos began a new tradition of designing 24 new ball decorations every Christmas. They released their new patterns as digital downloads on their website **www.arnecarlos.com** and shared tutorials on their YouTube channel, Arne & Carlos. A selection of these new designs, including the Snowflake and Figure Skating patterns shared here with *Homespun*, have been curated for Arne and Carlos’s new release title *65 New Christmas Balls to Knit: Make Your Own Nordic-Inspired Heirloom Decorations* (published by Search Press).

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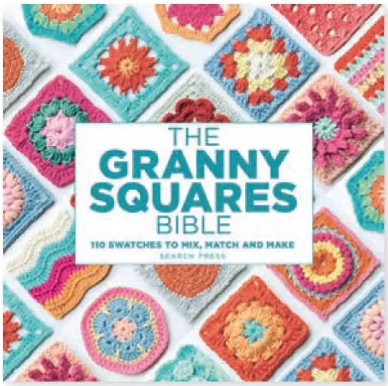

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PROJECT
09

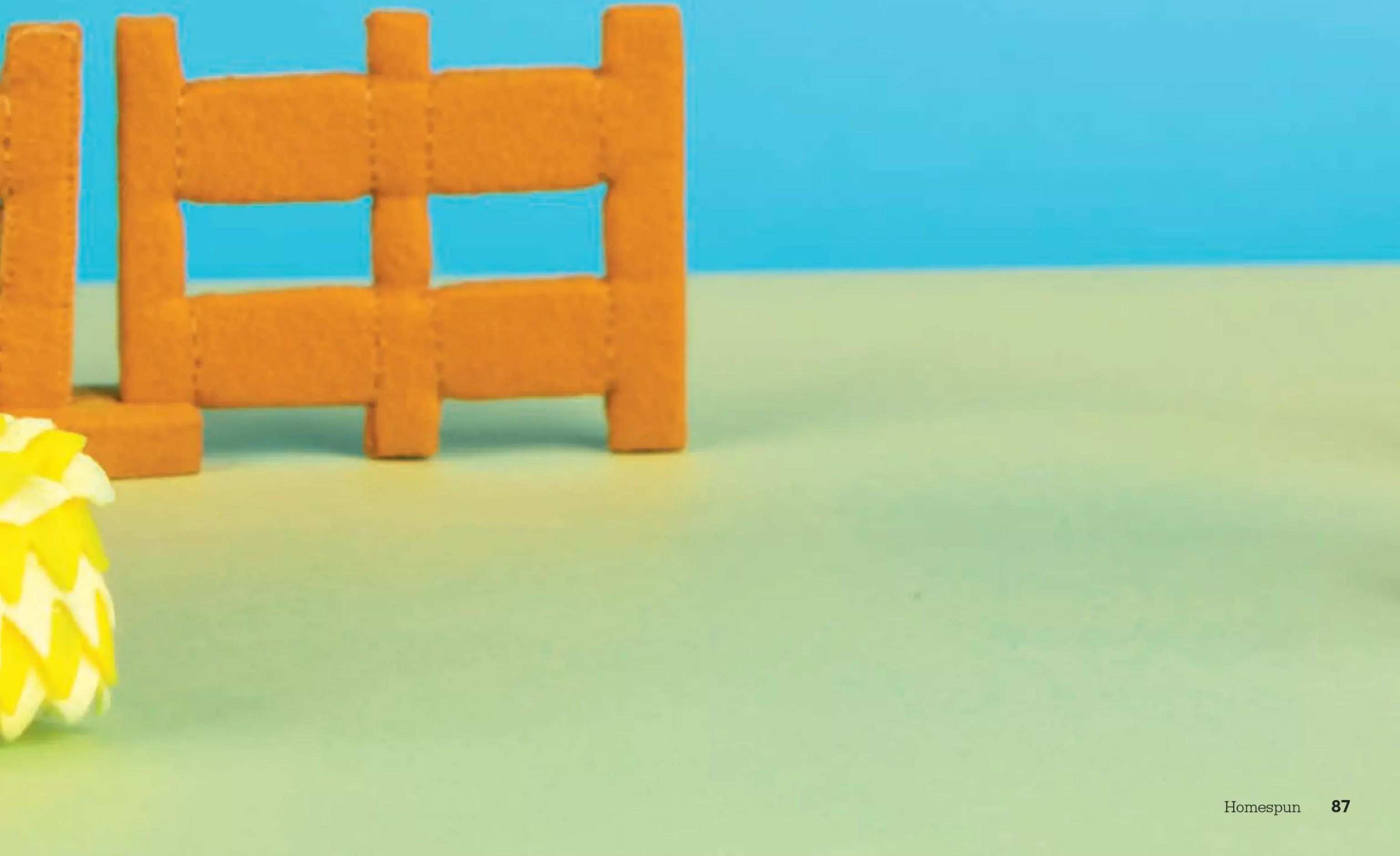
OLD MACDONALD'S CHICKEN

FELT TOY

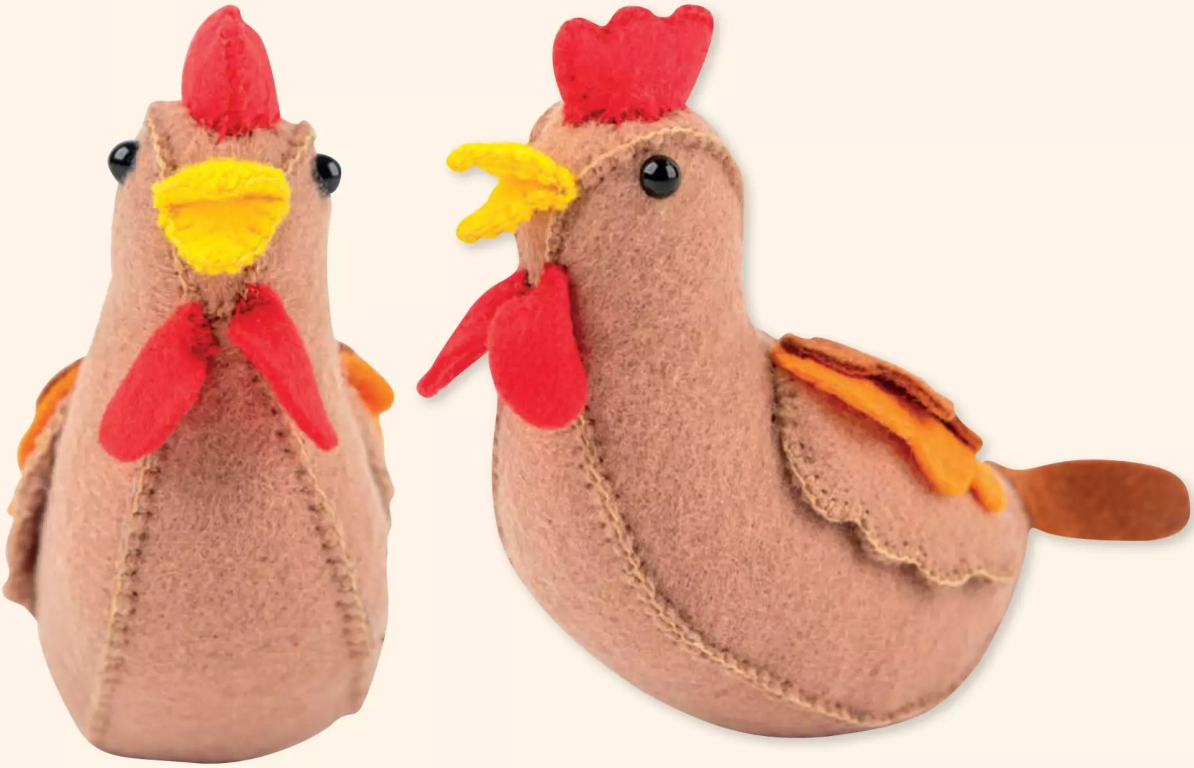
Making this cute chicken is just the beginning
of the farmyard fun. CLUCK, CLUCK!

Sarah Simi, Little Woolly Vision — littlewoollyvision.myshopify.com;
Instagram: @littlewoollyvision

Patterns by Leeanne Bell



PROJECT 09



MATERIALS

- ○ 30 x 25cm (12 x 10in) each light-brown, red, yellow, orange and red-brown felt
- ○ Sewing thread: red, yellow, orange, gold and copper
- ○ 30gm (1oz) toy filling
- ○ Two safety eyes, 4mm ($^{3}/_{16}$in)
- ○ General hand sewing supplies
- ○ Tracing paper
- ○ Pencil

Finished size: height 6cm ($2^{3}/_{8}$in), length 10cm (4in)

Note: *Read all the instructions before commencing the project. Sarah used polyester felt and polyester threads to construct her chicken – you may use wool felt and cotton threads if you wish. This toy features safety eyes. If you are making it for a small child it is advisable to embroider the eyes with black thread instead. Sarah suggests using a French knot. Instructions are given for using the printed Pattern Sheet, but you can also download the digital patterns from www.homespun.net.au and print them out.*

SARAH'S TIPS

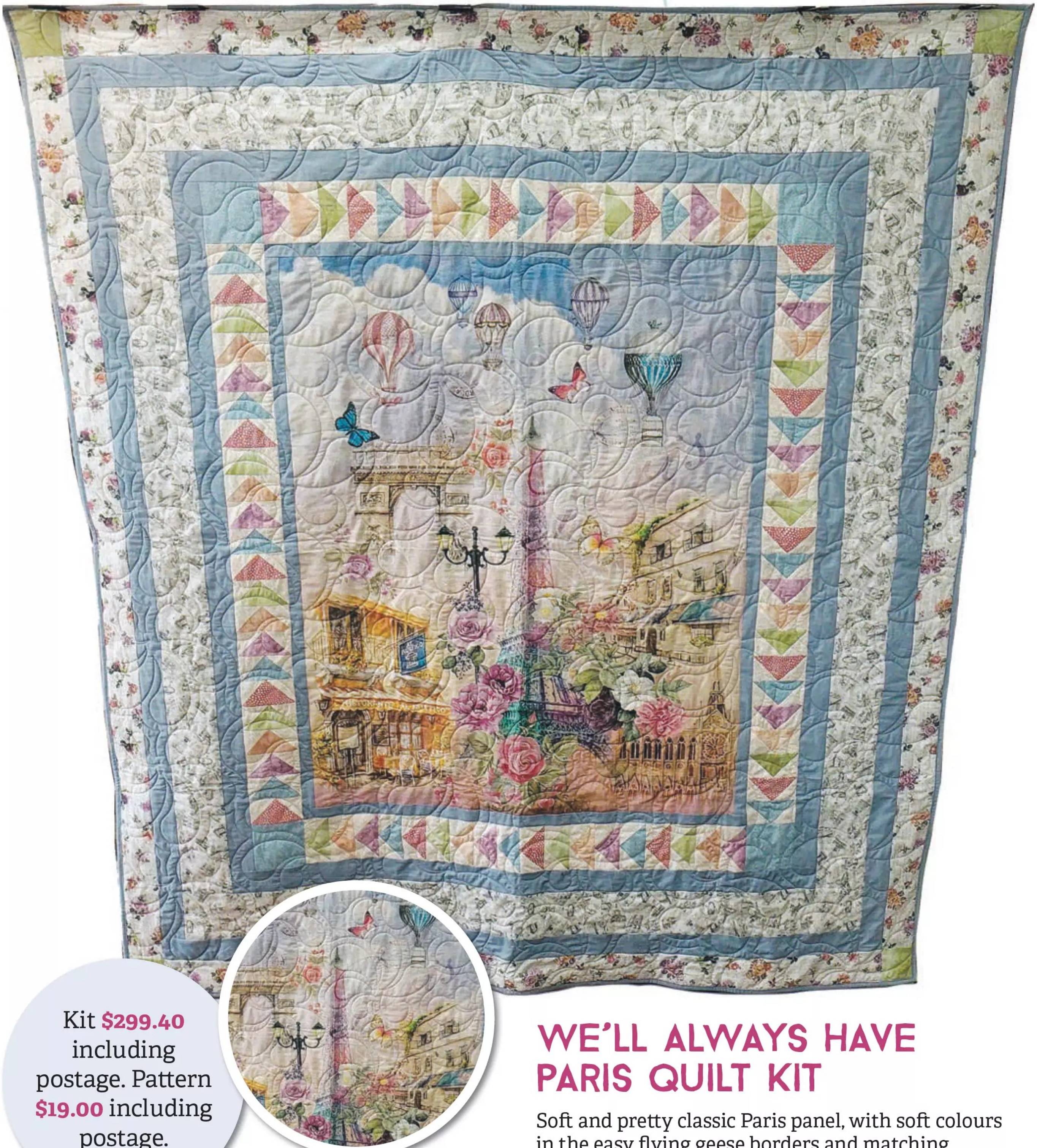
A sharp, fine-pointed pair of embroidery scissors is a vital tool for cutting out small pattern pieces and stuffing small animal limbs.

Sarah loves 100% Primo polyester felt, which is tested to comply fully with toy safety standards in the UK.

Sarah prefers to use a size 8 or 9 sharps hand-sewing needle as they are very sharp and thin, allowing them to pierce through several layers of felt with ease, without leaving permanent unwanted holes in the felt fibres.

For more expert tips from Sarah, grab a copy of her book *Sew Your Own Nursery Rhyme: Old MacDonald*.

A Little Patch of Country



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PROJECT 09

PREPARATION

1 Trace the patterns from the Pattern Sheet onto tracing paper using a pencil and transfer the markings.

2 Cut out the patterns on the drawn lines and pin them to the corresponding felt.

3 Carefully cut around each pattern with embroidery scissors. The number of pieces you need to cut from each pattern is stated on the patterns.

We are delighted to share this pattern from Sarah Simi's upcoming book (to be released 15 November 2025) *Sew Your Own Nursery Rhyme: Old MacDonald*. The chicken is part of a playset that includes patterns for Old MacDonald and her farmhouse, along with a barn and an array of animals. There are designs for a cow, pig, horse, sheep, cat, dog, duck, mouse and rabbit. There are also patterns for fencing, a bucket, haystacks and a mound of animal poo.

This project is republished here with the permission of the publisher, Search Press. The general instructions are in *Homespun*'s house style.

To find out more visit the Search Press website, **www.searchpress.com.au**

ASSEMBLY

4 Pin the head gusset to the belly gusset, lining up the short straight edges at E and D. Sew them together with gold thread and a small, even blanket stitch. Flip this piece over so that the seam is on the inside for the next step.

5 Where the eye positions are marked on the body sides, make a hole and insert a safety eye. (If this toy is for a small child is it advised to embroider the eye with black thread instead.)

6 Pin one of the body side pieces to the belly/head gusset, lining up points A and C. Using gold thread, sew blanket stitch starting at point A, all the way around the chicken's body and head to point B. Repeat to attach the other side of the body.

7 Through the opening on the back, firmly stuff the chicken's head and body with toy filling. Carefully use the points of the scissors to help push in the toy filling. Once full, sew the opening closed with gold thread and blanket stitch.

8 Pin two of the light brown wings together. Join them all the way around the edge using blanket stitch and gold thread. Repeat to make a second wing the same.

9 Pin an orange wing on one of the light brown wings. Line up the top edges and sew around the curve, very close to the edge, with backstitch using orange thread. Repeat for the other wing, remembering to mirror it.

10 Pin the red-brown wing on top of the orange wing and repeat the last step using copper thread. Repeat for the other wing.

11 Line up a completed wing on one side of the chicken. Use the pattern as a guide for positioning. Pin it in place and ladder stitch from point F to G using gold thread. Repeat for the other wing.

12 Stitch the two comb pieces together around the edge with a small blanket stitch using red thread. Leave the bottom open and don't tie off the thread. Add a little toy filling through the opening. Carefully use the points of the scissors to stuff the comb. Pin the comb in place on the chicken, referring to the pattern as a guide. Ladder stitch it in place all the way round.

WATCH THE ANIMATION

The patterns in *Sew Your Own Nursery Rhyme: Old MacDonald* come from designs made for use in stop-motion animation videos by Little Woolly Vision, which Sarah runs with animator Ed Hartwell. They have won multiple awards for their animation work featuring hand-stitched felt characters and sets.

As well as videos about Old MacDonald's farmyard antics, check out their other fun animated stories. There are canoeing beavers in *Row, Row, Row Your Boat* and a sleigh full of teddy bears in *Jingle Bells*.

To find out more visit the Little Woolly Vision website at **littlewoollyvision.myshopify.com** or follow them on Instagram **@littlewoollyvision**

13 Fold one of the wattle pieces in half lengthways. Stitch the edges of the straight end together with whipstitch using red thread. Pin the wattle in position on the chicken, using the pattern as a guide and whipstitch in place using red thread. Repeat for the other side, remembering to mirror it.

14 Sew two beak pieces together using yellow thread and blanket stitch, leaving the bottom open. Do the same for the other two beak pieces.

15 Join the beak pieces together along the open edges with whipstitch. Don't tie off the thread. Pin the beak in place on the chicken, using the pattern as a guide, and attach it with ladder stitch and yellow thread all the way around.

16 Lay the tail feathers on top of each other and fan them out. Pin in place at point A and whipstitch them securely using copper thread.

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SPECIAL FEATURE

Architectural Charm

CELEBRATED IN KNIT

An overseas trip transformed the knitting world of Jake Henzler.

By Jo Cooper; Photography supplied by Jake Henzler

It was while taking some time out from his job as a high school English teacher to travel around Europe that Jake Henzler became enchanted with the idea of capturing the architecture of old buildings in knitted designs.

Jake had already been making small stuffed animal knits and story characters, and in 2007 released a book of patterns with Australian Country Spinners called *Little and Friends*, including a whale, a tadpole, and a character based on a piece of toast called Poppy. He got into the craft after a childhood watching his mother knit. She taught him the knit stitch when he was 19 years old and a passion took hold as he developed his skills through online tutorials.

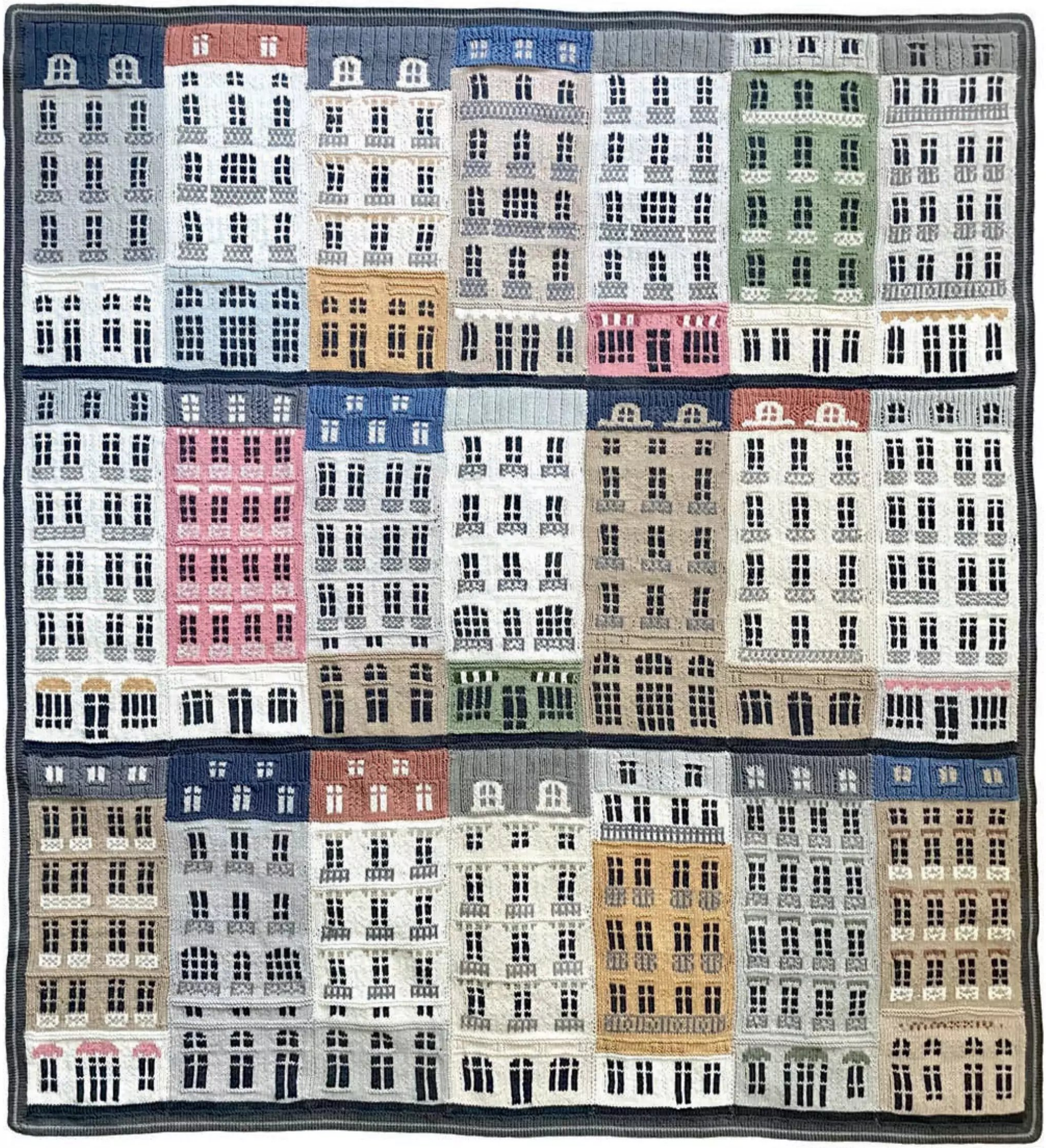
While he was overseas, Jake picked up casual teaching work at an international school in Copenhagen. It was there that he began working on knitted pictorial representations of architecture, making a blanket inspired by buildings he liked in the city's oldest districts as a souvenir of his time in Denmark.

"I like the aesthetics of architecture," Jake explains, "particularly how windows are organised on building facades, and how these create the character of the building. When I was designing the Copenhagen blanket, I would wander the streets of Copenhagen's neighbourhoods photographing features of apartment buildings. It gave me a good excuse to explore and learn about the city."

SOUVENIR: *Knitter Jake Henzel with his Copenhagen blanket*

Since then he's sourced inspiration from architectural styles around London, Paris and Amsterdam, finding ways to represent the charming details of buildings — such as gables, parapets, tin roofs, balconies, front fences and intricate ironwork — in a simple stocking stitch knitted fabric.

After creating knitted designs inspired by his overseas travels, Jake started thinking about



VOILÀ: *Jake's version of Paris, completed*

celebrating the architecture of his home city, Sydney. "When I moved back to Sydney, I'd take myself on walks through suburbs filled with terraces so I could make notes about colours and different design elements," he says.

He found himself particularly drawn to inner-city suburbs "heavily populated with beautiful old terrace houses, some of which date back to the mid-1880s", such as Chippendale, Newtown, Paddington, Glebe, Surry Hills, Marrickville, Darlington and Annandale. "They keep getting repainted, renovated and revived, and that process feels like an interesting symbol of the city itself," he says.

ROW UPON ROW: *An Amsterdam façade emerges*

EARLY ARCHITECTURAL EDUCATION: *Copenhagen knitted 'building blocks' repurposed as a baby blanket*

> "… the ultimate in armchair travel!"

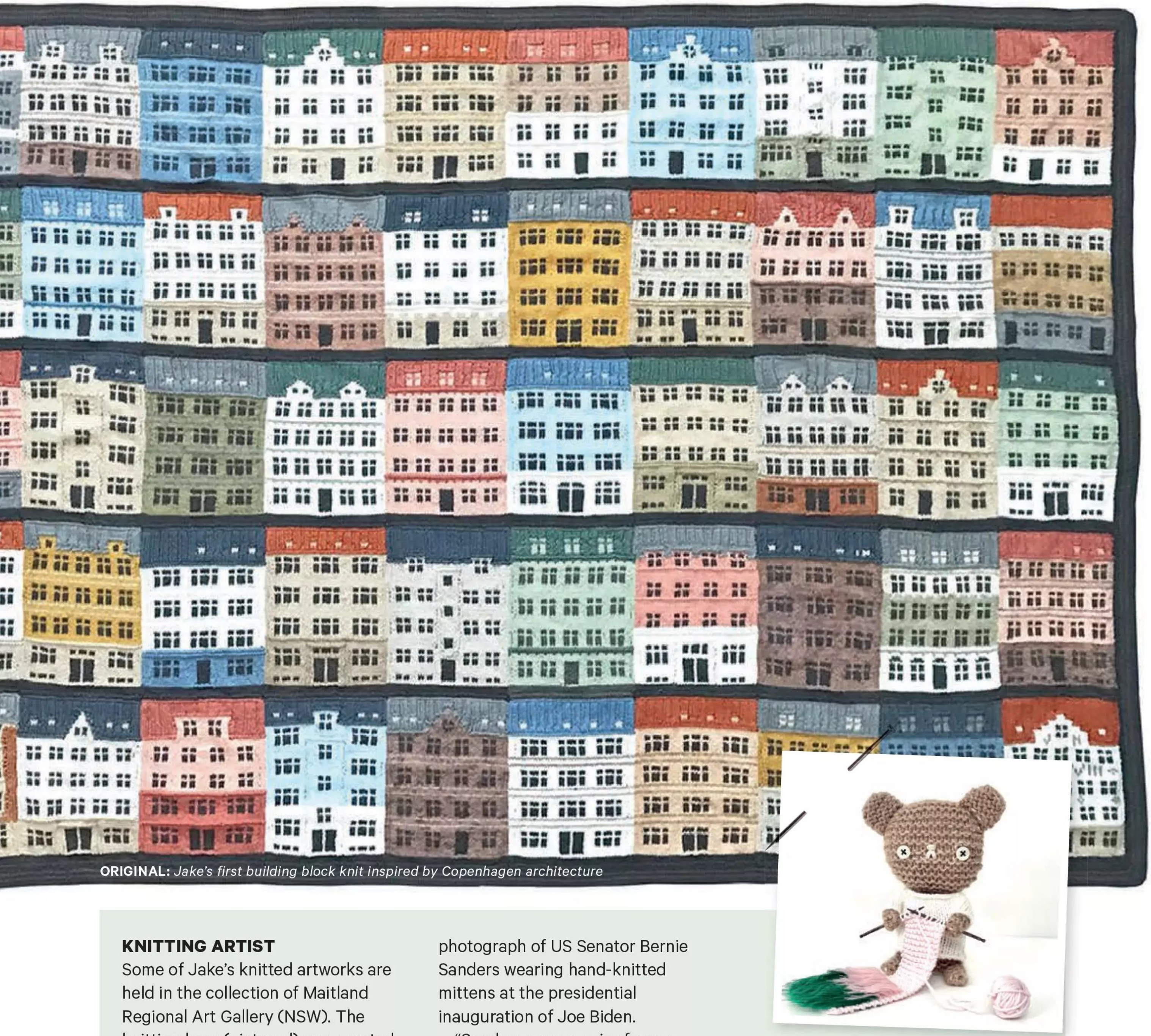
In his Sydney knit blocks, Jake included some closed-in balconies, which he notes were a popular alteration to many Inner West terraces in the second half of the last century. "In an attempt to preserve as many of the original terrace features as possible, closing in balconies is no longer supported by many councils," Jake explains. "Even so, they've become a part of the texture of Sydney's streets." And thus, they've become a part of Jake's *Sydney Terraces* knit designs.

Along his crafting journey, Jake had also picked up patchworking skills from a talented quilter friend and converted some of the principles of patchwork blocks to combine colour, pattern and shapes in knitted 'blocks'. Drawing on these essential elements of patchwork, all his building knit patterns are modular, so you can "mix and match the features of each style to make your own unique buildings". For example, his *Sydney Terraces* pattern also includes additional designs for architectural ironwork detailing, so you have more choices in creating your own knitted houses. And there are blank grids for designing ironwork features of your own.

"Most of my patterns include elements that can be customised or re-designed," he shares. "I always feel most inspired by other people's designs when I can find a way to adapt or modify it and make it my own, so it's important to me that my work offers the same."

You'll see some examples of other knitters' adaptations of his work on Jake's social media, including socks and a long brightly coloured coat made with Jake's building block designs. "I like my designs to give people ideas about what they can make that is their own," he says.

Making such adaptive, modular mix-and-match designs based on London architecture posed a different kind of challenge though, as "many of London's terrace houses have a very specific set of styles. Too many mismatched parts can



ORIGINAL: *Jake's first building block knit inspired by Copenhagen architecture*

KNITTING ARTIST

Some of Jake's knitted artworks are held in the collection of Maitland Regional Art Gallery (NSW). The knitting bear (pictured) was created when Jake was among artists invited to respond to the gallery's acquisition of a sculptural work by leading Melbourne artist Troy Emery. Emery's work was a large pink and green dog made of tassels.

Jake's work shows a group of bears farming miniature versions of Emery's 'tassel dog', then shearing the dogs' fleece, spinning it into yarn and knitting garments to be worn by a rabbit. He called the story-based work *You can get everything you want*. Part of Jake's inspiration reflected on a viral internet meme featuring a photograph of US Senator Bernie Sanders wearing hand-knitted mittens at the presidential inauguration of Joe Biden.

"Sanders wore a pair of cosy mittens that had been hand-knit for him by one of his constituents," Jake explains. "When people went wild for the mittens, the woman who'd made them kept getting harassed online about where people could buy her work, but she was never selling them. She makes them for friends and family. I saw an interview where a reporter asked her what she had to say to people who were disappointed that they couldn't buy a pair from her. She replied that sometimes in life you can't get everything you want. I really admired this on a few levels, and it made me think about how, unfortunately, the reverse often seems more true."

You can get everything you want was exhibited in 2022. And, as a postscript, the knitter of the mittens was also a school teacher. Her name is Jen Ellis. She reportedly went on to make more of her famed mittens as a charity fundraiser and to help with her daughter's college fund. She then collaborated with sock manufacturer Darn Tough to use the knit pattern from her mittens on socks, raising funds for local food banks.

> “I like the aesthetics of architecture … how windows are organised on building facades”

start to look like dodgy developers have interfered with your neighbourhood!”

The refined palette of Parisian architecture also led to a design challenge. When working on a blanket based on the French capital’s buildings, Jake worked modular blocks from the street level up to the top of the wall of the buildings’ facades and then slipped the stitches onto spare needles. This allowed him to wait until groups of the facades were complete to work out what colours to use for the roofs.

ROOF DECISIONS: *Some Paris blocks wait on needles as Jake works out roof designs*

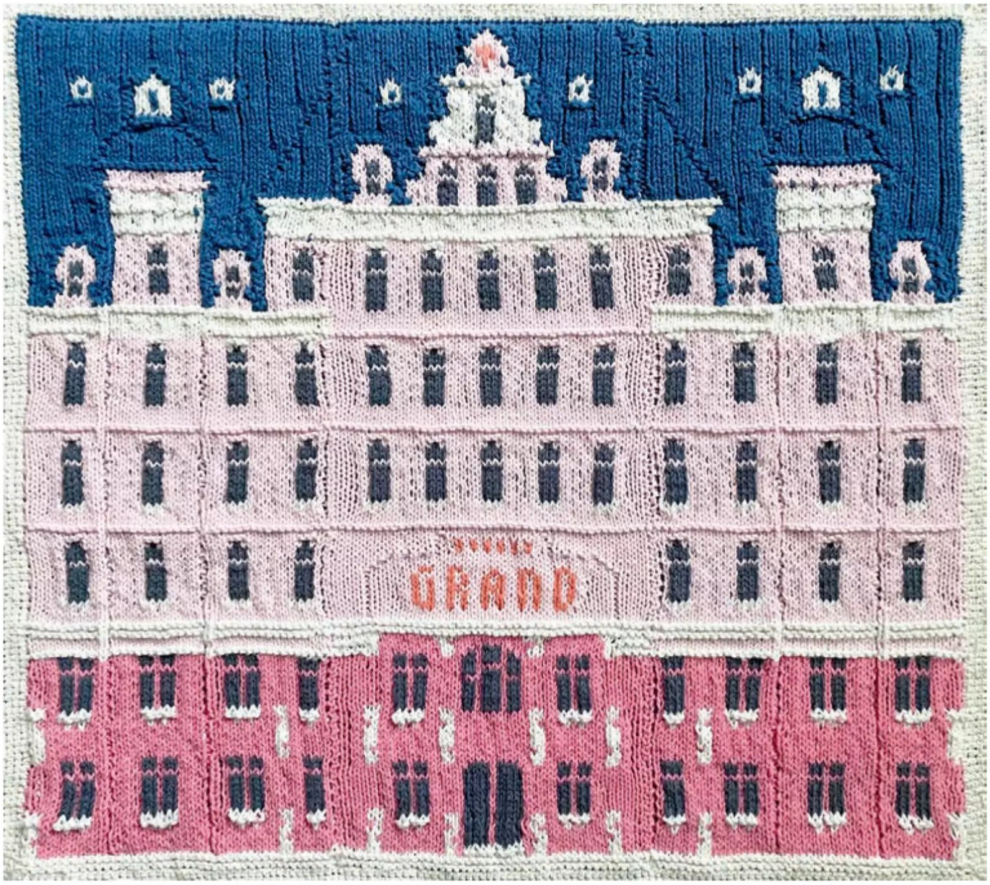
He released the designs as the *Paris Building Blocks* pattern, with eight separate blocks and more than 40 interchangeable features so you can construct your own “buildings, streets and arrondissements”. The Paris blocks were the largest he’d worked on, with the increased size giving him more room to add in architectural detailing.

As well as being inspired by walking along streets lined with charming old buildings, Jake also sometimes does further research to capture more elements of a city’s architectural styles. “It’s not as romantic, but for some projects, like Paris, I’ve also used research online to help inform the designs,” he adds. “Being able to look at a large number of different images for reference is often helpful in developing designs that reflect the sense of a range of real buildings.” He’s even based one of his building knit designs — *The Grand Hotel* cushion pattern — on a fictional building. You might recognise the pink facade from Wes Anderson’s film *The Grand Budapest Hotel*.

As well as designing his building block knits to allow for choice in mixing and matching architectural elements, Jake’s patterns are also intentionally designed to be adaptable for different fibres and weights. Though he uses 4-ply unmercerised cotton, he encourages knitters working from his designs to use their own choice of colours and yarn

KNIT UP A STREET: *These blocks are inspired by old-style Amsterdam architecture*

BIG SCREEN INSPIRATION: The Grand Hotel *cushion inspired by the movie,* The Grand Budapest Hotel



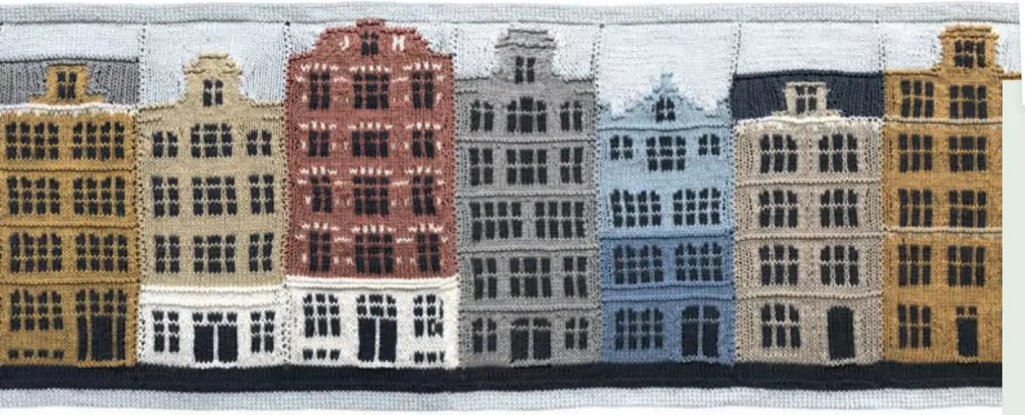
type. His key tip is to use yarn that provides "decent stitch definition. For most of my patterns, it wouldn't be possible to provide a list of yarns I used," Jake explains. "I collect cottons from everywhere I can, and I use the colours when they suit a project."

Jake also stains commercial colours with acrylic paint washes "to get particular shades". Sometimes he needs to repeat the staining process to achieve the desired hue. He also fades commercial yarns with a light bleach bath. "Even if these don't work for the current project, they often come in handy later on."

His treatments on commercial yarns slightly dull the base colour while leaving patches of darker hues. When knitted into rows of stitches this creates a subtle, interesting texture, adding a sense of patina to the knitted buildings.

From a crafting point of view, Jake's knits provide the ultimate in armchair travel! And his knitting fans seem keen to continue the journey, often making suggestions about other cities he might knit. "I enjoy thinking about what else is possible and I have some new city designs in the works," he reveals "but I'm also planning a short rest from building construction!"

KNITTED CHARM: *Jake with his Amsterdam building blocks*



To find out more about Jake's range of knit patterns, and to keep up to date about his upcoming workshops, follow him on Instagram: ***@boy_knits_world***

You can find Jake's patterns at the Ravelry website: ***www.ravelry.com/stores/boy-knits-world***

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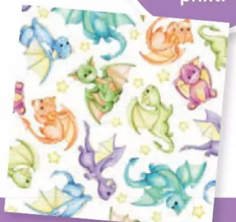

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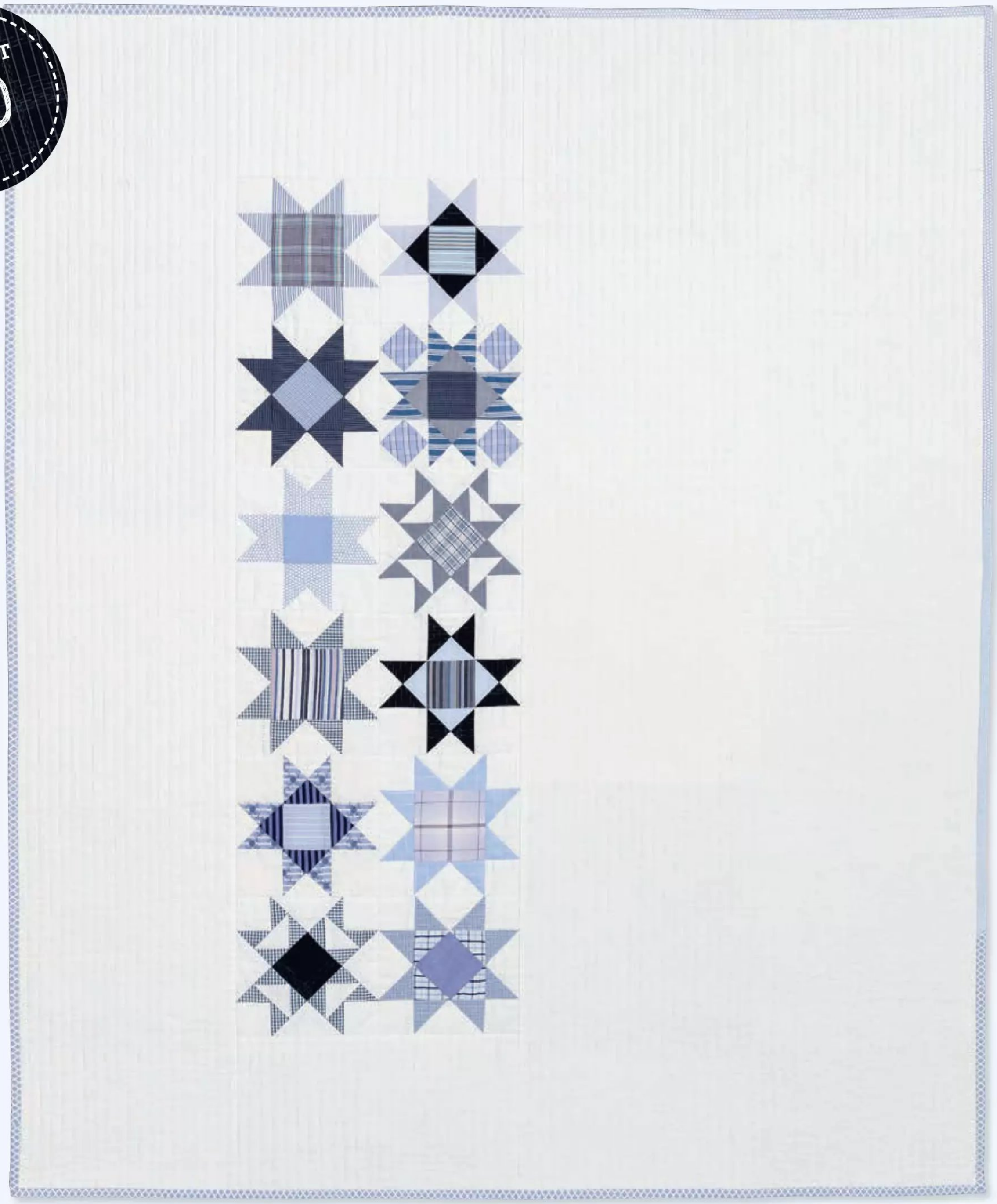
ENCORE!
PROJECT
10
PAST FAVOURITES REVISITED

STAR STUDDED QUILT

Upcycling is the star of this quilt, showing how repurposed fabrics cut from a stash of old bed sheets and men's shirts can really shine.

Joanne Farmery — Email: j_farmery@yahoo.co.nz

PROJECT
10



MATERIALS

- ○ Large scraps of assorted light, medium and dark blue fabrics – Joanne recycled 25 men's cotton shirts (blocks)
- ○ 1.6m (1¾yd) solid white fabric or white cotton recycled bed sheet/s (background)
- ○ 1.9m (2⅛yd) backing fabric – Joanne used 20 squares, 12in of blue shirting
- ○ Batting at least 150 x 125cm (59 x 49in) – see Note
- ○ 40cm (½yd) light blue print fabric (binding) – see Step 2
- ○ Rotary cutter, ruler and mat
- ○ Sewing machine with ¼in and walking feet
- ○ General sewing supplies

Finished size:
128 x 105.5cm (50½ x 41½in)

Finished block size: 6in

Note: *Read all the instructions before starting the project. Joanne's quilt is made from recycled fabrics, but we have also supplied yardage requirements if you prefer to use regular quilting cottons. If using recycled fabrics, avoid overly worn or stained areas. It is recommended that fabrics be 100% cotton, pre-washed and well ironed. Requirements are based on fabric 107cm (42in) wide. We recommend using white batting, rather than cream, if your background fabric is white. Seam allowances of ¼in are used throughout.*

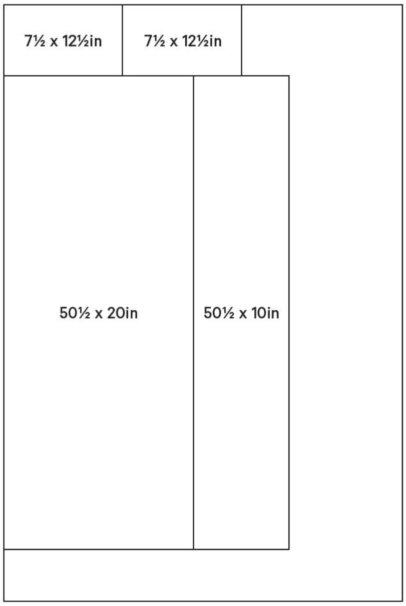
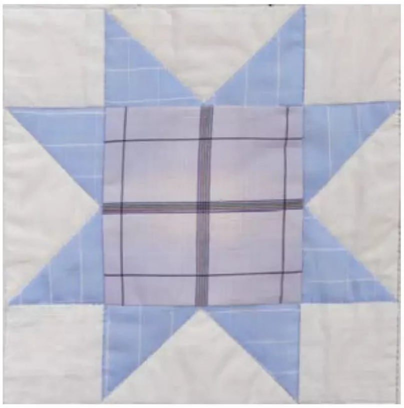


Diagram 1



Block 1

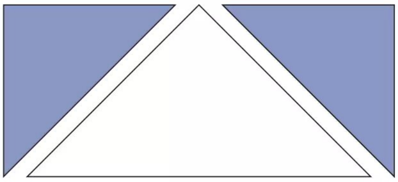


Diagram 2

CUTTING

1 Referring to Diagram 1, from the solid white fabric, cut:

- One strip, 7½in across the width of the fabric. Crosscut it to yield two rectangles, 7½ x 12½in (top and bottom filler blocks)
- One rectangle, 20 x 50½in down the length of the remaining fabric (right-hand panel)
- One rectangle, 10 x 50½in down the length of the remaining fabric (left-hand panel). The fabric left over after cutting these shapes will be used to make the blocks.

2 From the light blue print fabric, cut:

- Five strips, 2½in across the width of the fabric (binding). Joanne cut her strips from three light blue shirts – cutting sufficient 2½in strips to total about 200in when joined.

3 There are five different star block designs, and the cutting and assembly will be listed together for each one. If using directional fabrics such as stripes, Joanne recommends cutting them carefully so the designs run the same way in the finished blocks. Use the remaining solid white fabric for the block backgrounds.

BLOCK 1 – SAWTOOTH STAR

4 From the solid white fabric, cut:

- Four squares, 2in (corners)
- One square, 4¼in and cut it twice on the diagonal to yield four quarter-square triangles (Flying Geese).

5 From a blue fabric, cut:

- One square, 3½in (centre).

6 From another blue fabric, cut:

- Four squares, 2⅜in and cut them once on the diagonal to yield eight half-square triangles (Flying Geese).

7 Referring to Diagram 2, join a blue half-square triangle to each short edge of the white quarter-square triangles to complete the Flying Geese for the star points.

8 Referring to the photograph, lay out the centre and corner squares with the four Flying Geese units to form the star. Join the units in rows, pressing the seams of the top and bottom rows towards the corners and the centre row towards the middle. Sew the rows together to complete the block. It should measure 6½in square, raw edge to raw edge.

9 Repeat Steps 4–8 to make a total of three Sawtooth Star blocks.

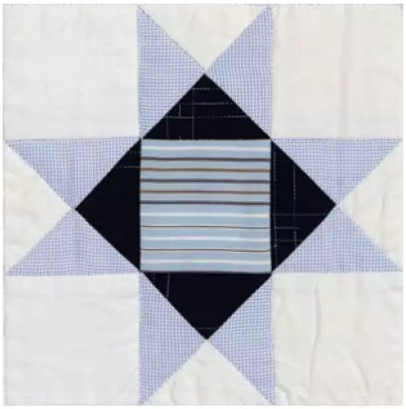
BLOCK 2 – OHIO STAR

10 From the solid white fabric, cut:

- Four squares, 2½in (corners)
- One square, 3¼in and cut it on both diagonals to yield four quarter-square triangles (star-point units).

11 From a blue fabric, cut:

- One square, 2½in (centre).



Block 2

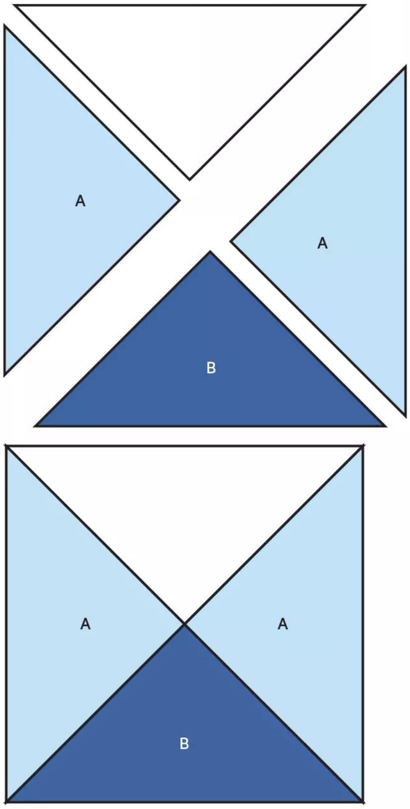


Diagram 3

JOANNE'S STITCHING TIP

To avoid your machine gobbling your fabric when sewing small pieces with points, sew over a little leader piece of fabric (about 1½ x 3in folded in half) then continue onto your block piece without raising the presser foot or cutting the threads. Trim off the leader piece to re-use.

PROJECT 10

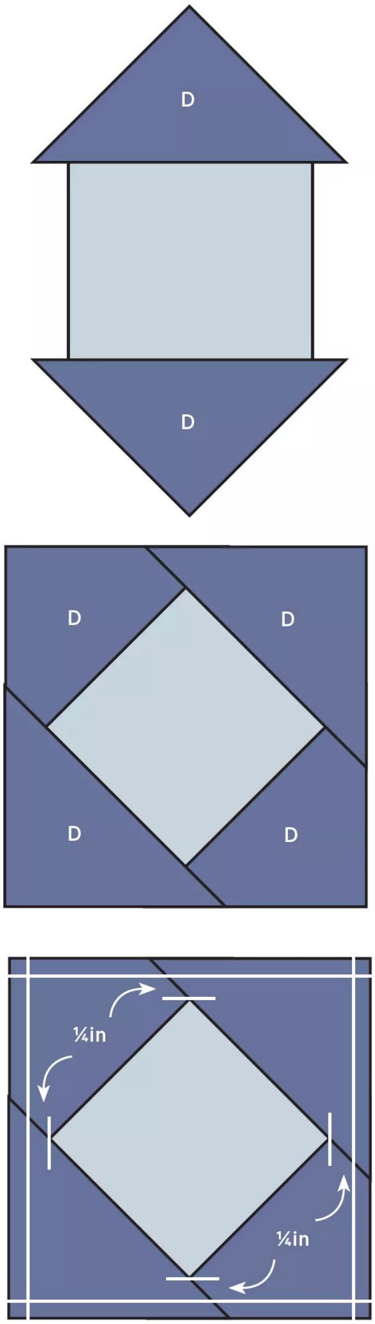
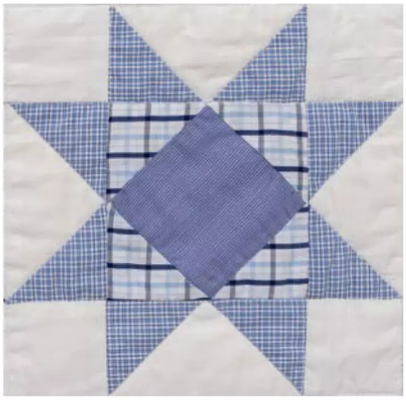


Diagram 4



Block 3

12 From another blue fabric (A), cut:

- Two squares, 3¼in and cut them on both diagonals to yield eight quarter-square triangles (star-point units).

13 From the same or a different blue fabric (B) as either the centre or points, cut:

- One square, 3¼in and cut it on both diagonals to yield four quarter-square triangles (centre square surround).

14 Referring to Diagram 3 for the arrangement, sew a white quarter-square triangle to an A triangle on a short edge. Sew an A triangle to a B triangle on a short edge. Press the seams towards the A triangles. Sew the pairs together to form one star-point unit with the A triangles opposite each other. Make a total of four star-point units.

15 Referring to the photograph, lay out the corner squares, star-point units and centre square in three rows of three. Sew the rows together, pressing the seams of the top and bottom rows towards the corners and the middle row towards the middle. Then join the rows to complete the block. It should measure 6½in square, raw edge to raw edge.

16 Repeat Steps 10–15 to make a total of four Ohio Star blocks.

BLOCK 3 – VARIABLE STAR

17 From the solid white fabric, cut:

- Four squares, 2in (corners)
- One square, 4¼in and cut it on both diagonals to yield four quarter-square triangles (Flying Geese units).

18 From a blue fabric, cut:

- One square, 2⅝in (centre).

19 From another blue fabric C, cut:

- Four squares, 2⅜in and cut them on one diagonal to yield eight half-square triangles (Flying Geese units).

20 From the same or another blue fabric D, cut:

- Two squares, 2⅜in and cut them on one diagonal to yield four half-square triangles (centre square surround).

21 Repeat Step 7 to sew the C triangles to each white quarter square triangle, as shown in Diagram 2.

22 To make the square-in-a-square unit for the centre, sew a D triangle to opposite edges of the centre square, as shown in Diagram 4. Press the triangles outwards. Then sew the other two D triangles to the remaining edges.

23 Trim the unit ¼in outside the corners of the centre square. You should end up with a unit that is 3½in square from raw edge to raw edge.

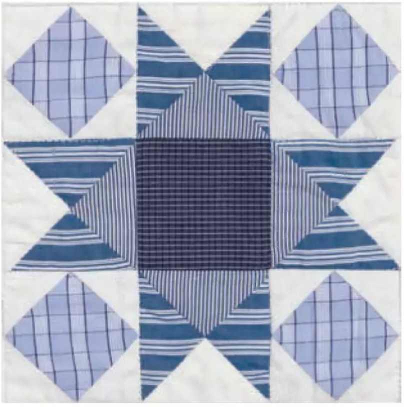
24 Arrange the corner squares, Flying Geese and square-in-a-square units in three rows of three as shown in the photograph. Sew the rows together, pressing the seams as before, then join the rows to complete the block. It should measure 6½in square, raw edge to raw edge.

25 Repeat Steps 17–24 to make a total of two Variable Star blocks.

BLOCK 4 – OHIO STAR VARIATION

26 From the solid white fabric, cut:

- Eight squares, 1⅞in and cut them on one diagonal to yield 16 half-



Block 4

square triangles (square-in-a-square corner units)

- One square, 3¼in and cut it on both diagonals to yield four quarter-square triangles (star-point units).

27 From a blue fabric, cut:
- One square, 2½in (centre).

28 From another blue fabric, cut:
- Four squares, 2in (square-in-a-square corner units).

29 From another blue fabric F, cut:
- Two squares, 3¼in and cut them on both diagonals to yield eight quarter-square triangles (star-point units).

30 From another blue fabric G, cut:
- One square, 3¼in and cut it on both diagonals to yield four quarter-square triangles (centre square surround).

31 Repeat Step 14 to make the star-point units.

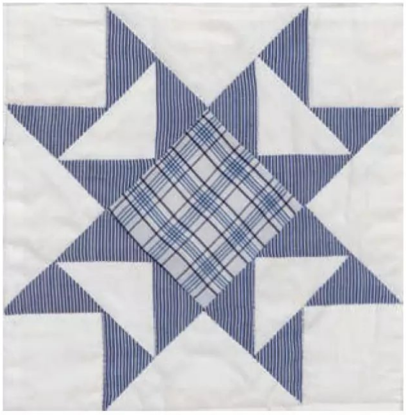
32 Repeat Steps 22 and 23 to make the square-in-a-square corner units.

33 Repeat Step 15 to assemble the block. It should measure 6½in square, raw edge to raw edge. You only need one Ohio Star Variation block.

BLOCK 5 – SHADOW STAR

34 From the solid white fabric, cut:
- Four squares, 2in (corners)
- One square, 3⅜in and cut it on both diagonals to yield four quarter-square triangles (H) (star-point units)
- One square, 4¼in and cut it on both diagonals to yield four quarter-square triangles (J) (edge triangles).

35 From a blue fabric, cut:
- One square, 2⅝in (centre).



Block 5

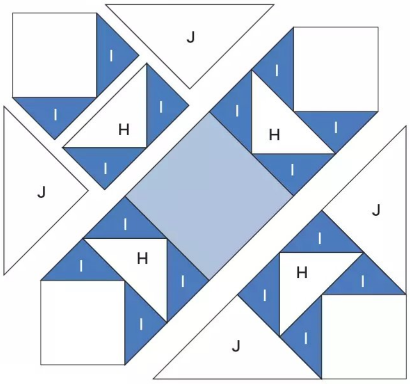


Diagram 5

36 From another blue fabric, cut:
- Eight squares, 2in and cut them on one diagonal to yield 16 half-square triangles (I) (star-point units).

37 This block is constructed in diagonal rows, as shown in Diagram 5. Make the Flying Geese units with the white H triangles and eight of the I triangles, as described in Step 7.

38 Sew the other eight I triangles to adjacent sides of the corner squares.

JOANNE'S BACKING TIP

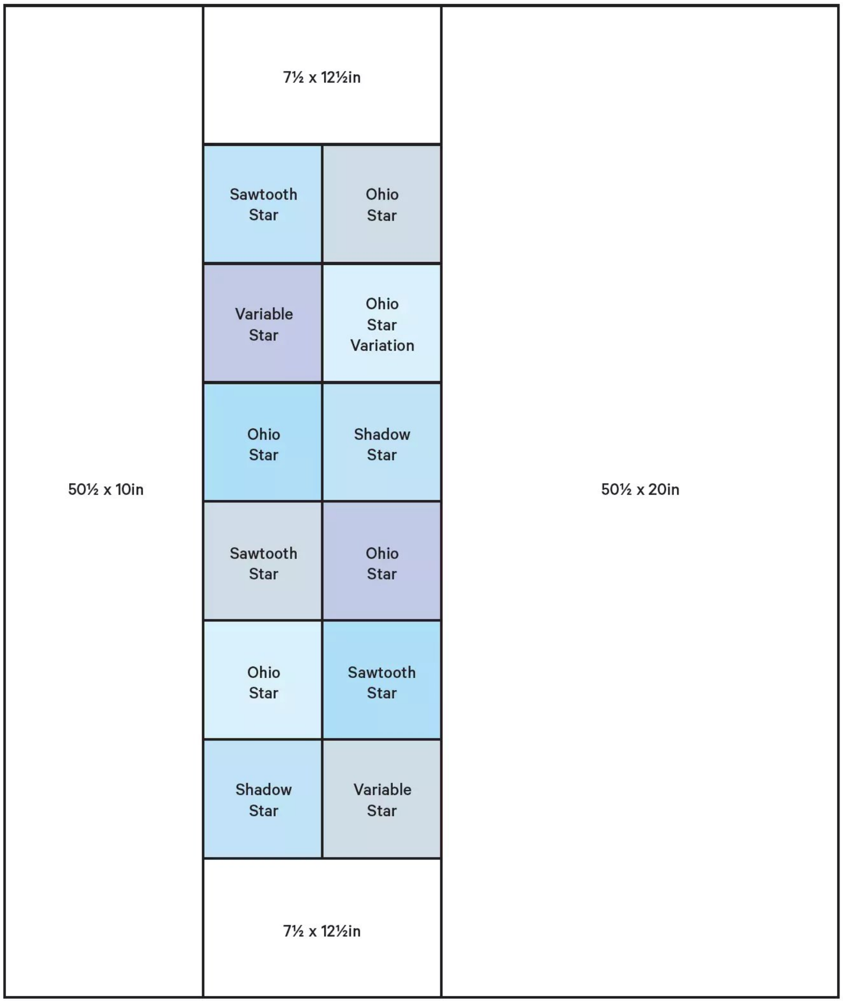
Spend as much time and money as you reasonably can on the fabric and design of the back of your quilt. Then you will never be disappointed when someone turns it over, but instead be delighted when they say, "I love the back too." You can save money by piecing together recycled shirt fabrics to make a backing.

PROJECT 10

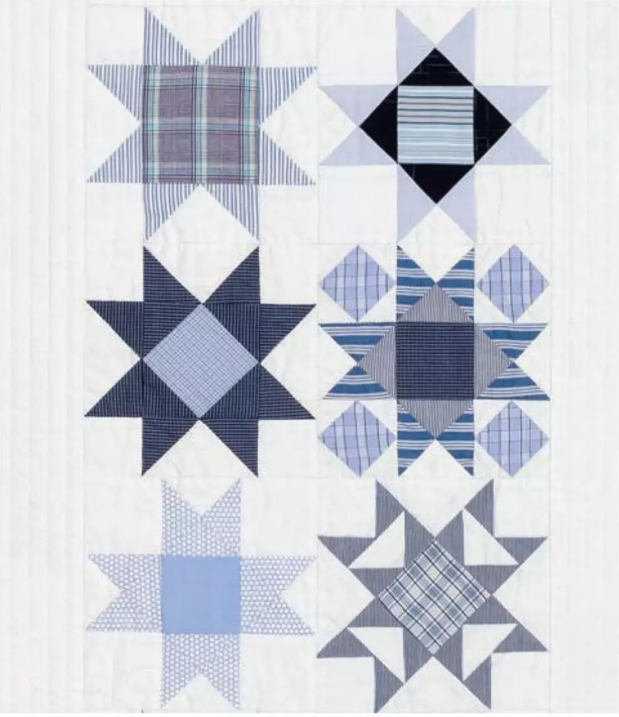
DIAGONAL SEAM BACKING

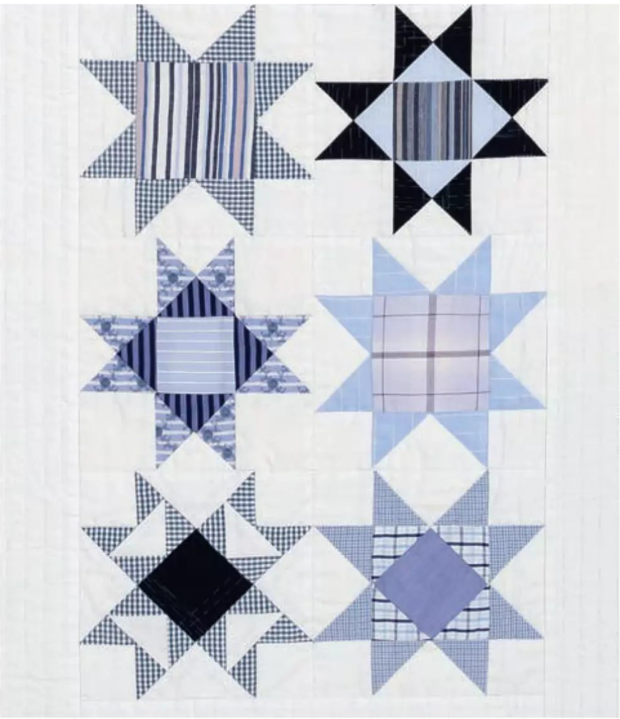
For this project, we introduced an economical method of joining quilt backing with a single diagonal seam that had not been used before in *Homespun*. It's best for quilts that are up to one-and-a-half times the width of the backing fabric and the formula for it was developed some years ago by John Flynn. You can read more about the method and how to work out fabric requirements for other quilts at **www.flynnquilt.com/free-lessons.htm**

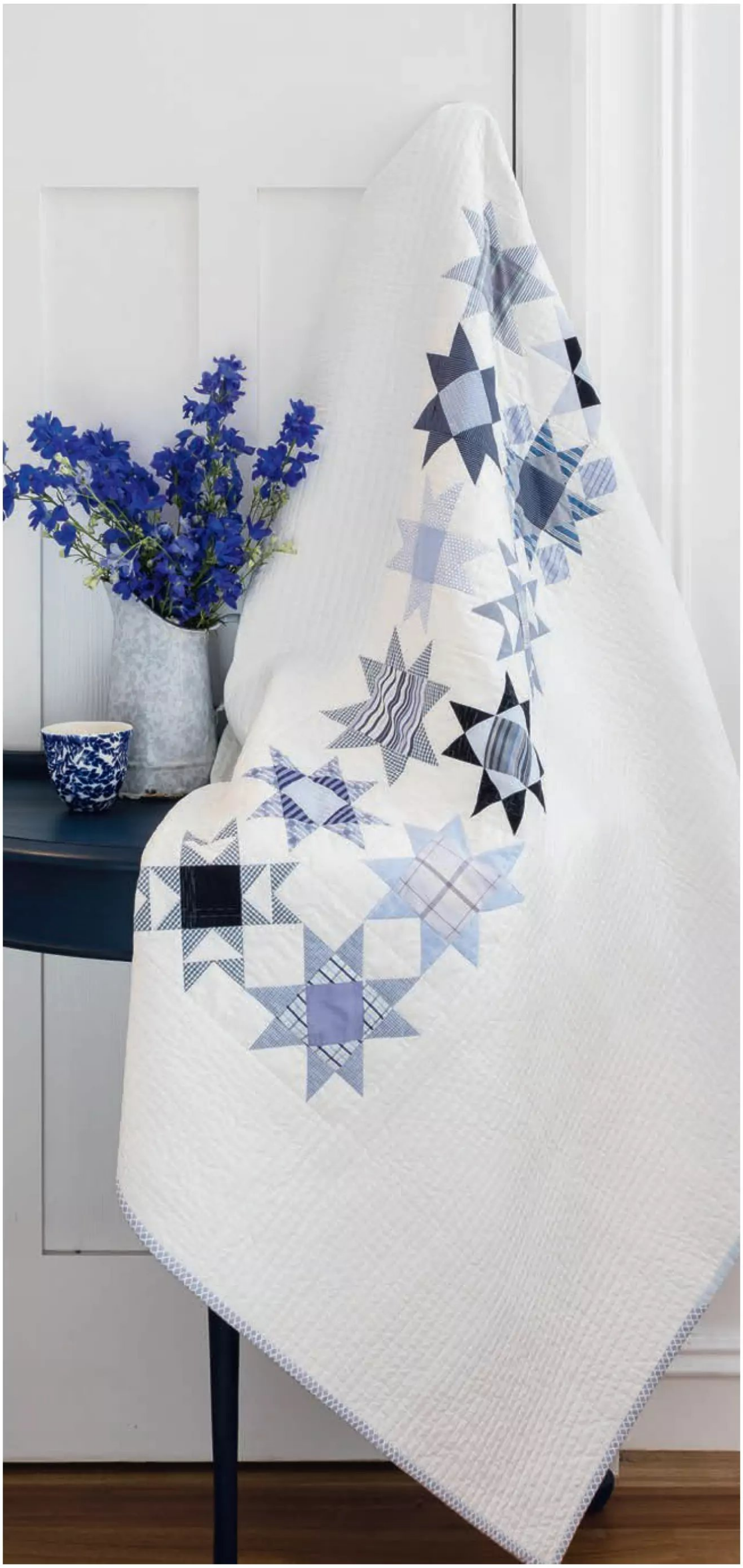
Or you can make your quilt backing as Joanne has, with recycled shirts.


7½ x 12½in
Sawtooth Star
Ohio Star
Variable Star
Ohio Star Variation
50½ x 10in
Ohio Star
Shadow Star
50½ x 20in
Sawtooth Star
Ohio Star
Ohio Star
Sawtooth Star
Shadow Star
Variable Star
7½ x 12½in

Quilt Layout Diagram







39 Lay out the units as shown in the photograph and Diagram 5. Join the corner units, Flying Geese units and centre square to make the middle section. For the other two sections, join a Flying Geese and corner unit, then add a white J triangle to each side. To complete the block, sew a corner section to each side of the middle section. It should measure 6½in square, raw edge to raw edge.

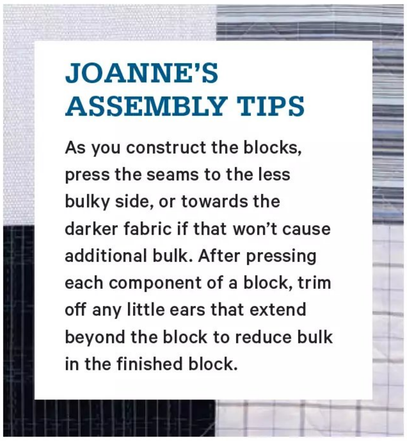
40 Repeat Steps 34–39 to make a total of two Shadow Star blocks.

ASSEMBLY

41 Arrange the 12 blocks in two columns of six as shown in the Quilt Layout Diagram. All the blocks are the same size so they're interchangeable. If the layout shown gives an uneven colour distribution, rearrange them to suit the fabrics that you've used, but try to mix up the placement of the repeated blocks so they're not clustered together.

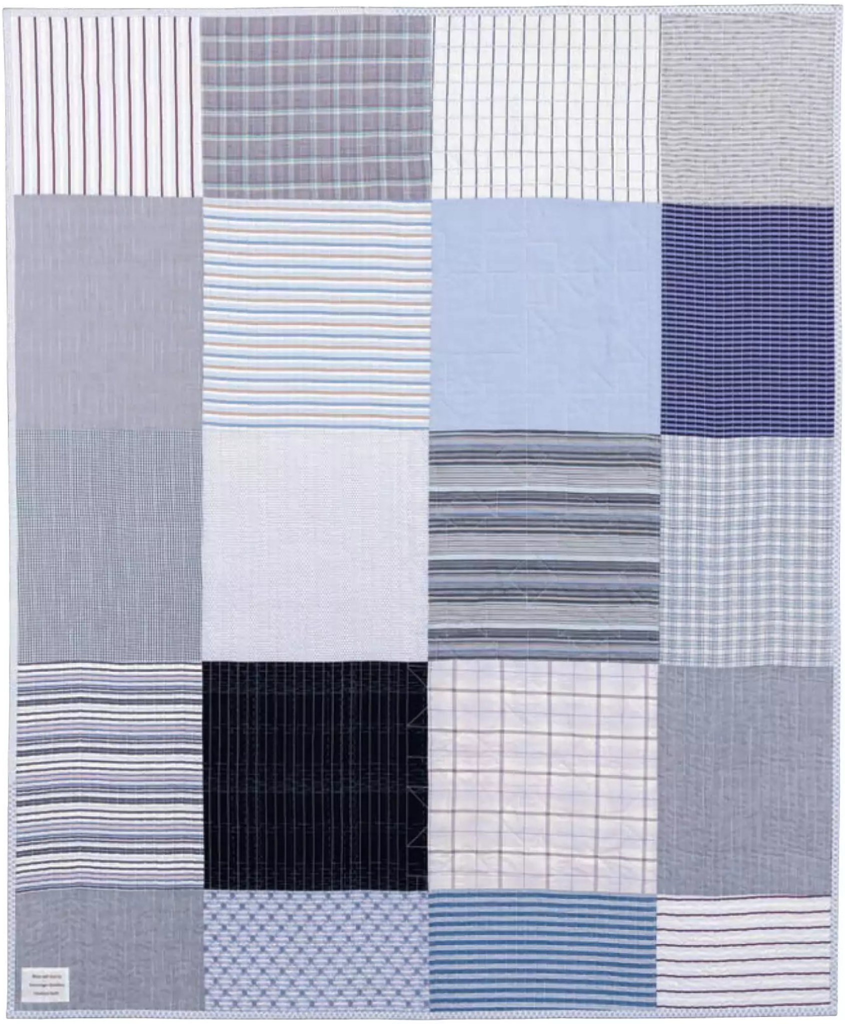
42 When you're happy with the layout, sew the blocks together in two columns of six, pressing the seams of each one in opposite directions. Join the columns, matching the seam intersections. Your panel of stars should measure 36½ x 12½in from raw edge to raw edge.

43 Sew a 7½ x 12½in white filler block to the top and bottom of the block assembly. Join the narrower solid white panel to the left edge and the wider one to the right edge to complete the quilt top.



JOANNE'S ASSEMBLY TIPS

As you construct the blocks, press the seams to the less bulky side, or towards the darker fabric if that won't cause additional bulk. After pressing each component of a block, trim off any little ears that extend beyond the block to reduce bulk in the finished block.



Pieced quilt back

FINISHING

44 Joanne joined 12in squares of shirting in five rows of four to make her backing. If you're using a length of one fabric to make the backing, as stated in the Materials list, cut the backing fabric in half on the diagonal. To do this, fold it as shown in Diagram 6 and press the fold as a guide to cutting.

45 Place the two triangles on the floor, right sides facing up and the cut edges near each other. Now slide one triangle along beside the other, keeping the cut edges alongside each other, until the rectangle formed is larger all round than the quilt top. You want it to be about 4in larger all round after the triangles are joined with a ½in seam.

46 Flip one triangle face down over the other, keeping their relative positions the same, and stitch along the diagonal seam. After checking that the rectangle is about 4in larger all round than the quilt top, press the seam open and trim off the overhanging triangles at the ends level with the straight edges.

47 The quilt top, backing and batting are ready for a longarm machine as they are. If you're doing the quilting on a domestic machine or by hand, refer to Steps 18–21 on page 41 to layer and baste the quilt.

48 Quilt as desired. Joanne machine quilted in the ditch around the stars and star blocks and quilted vertical parallel lines ½in apart in the white background.

49 Using the strips cut in Step 2, refer to Steps 23–28 on page 41 to trim and bind your quilt.

50 Label and date your quilt.

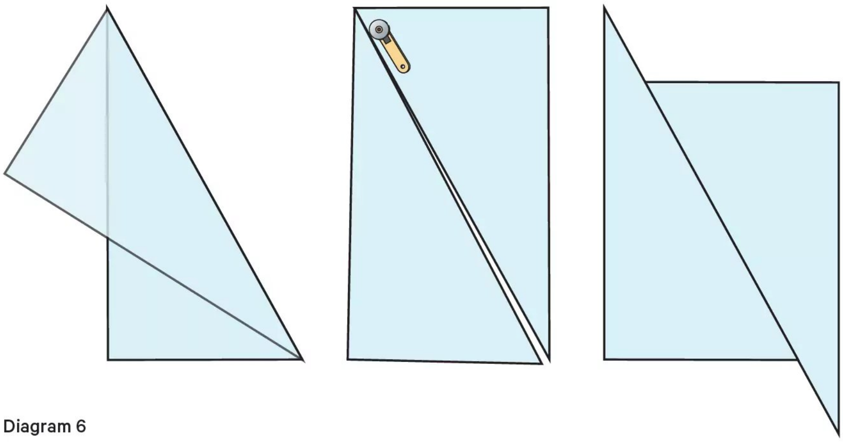


Diagram 6

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SPECIAL FEATURE

Scribbling Women

VOICES IN QUILTS

By Jo Cooper

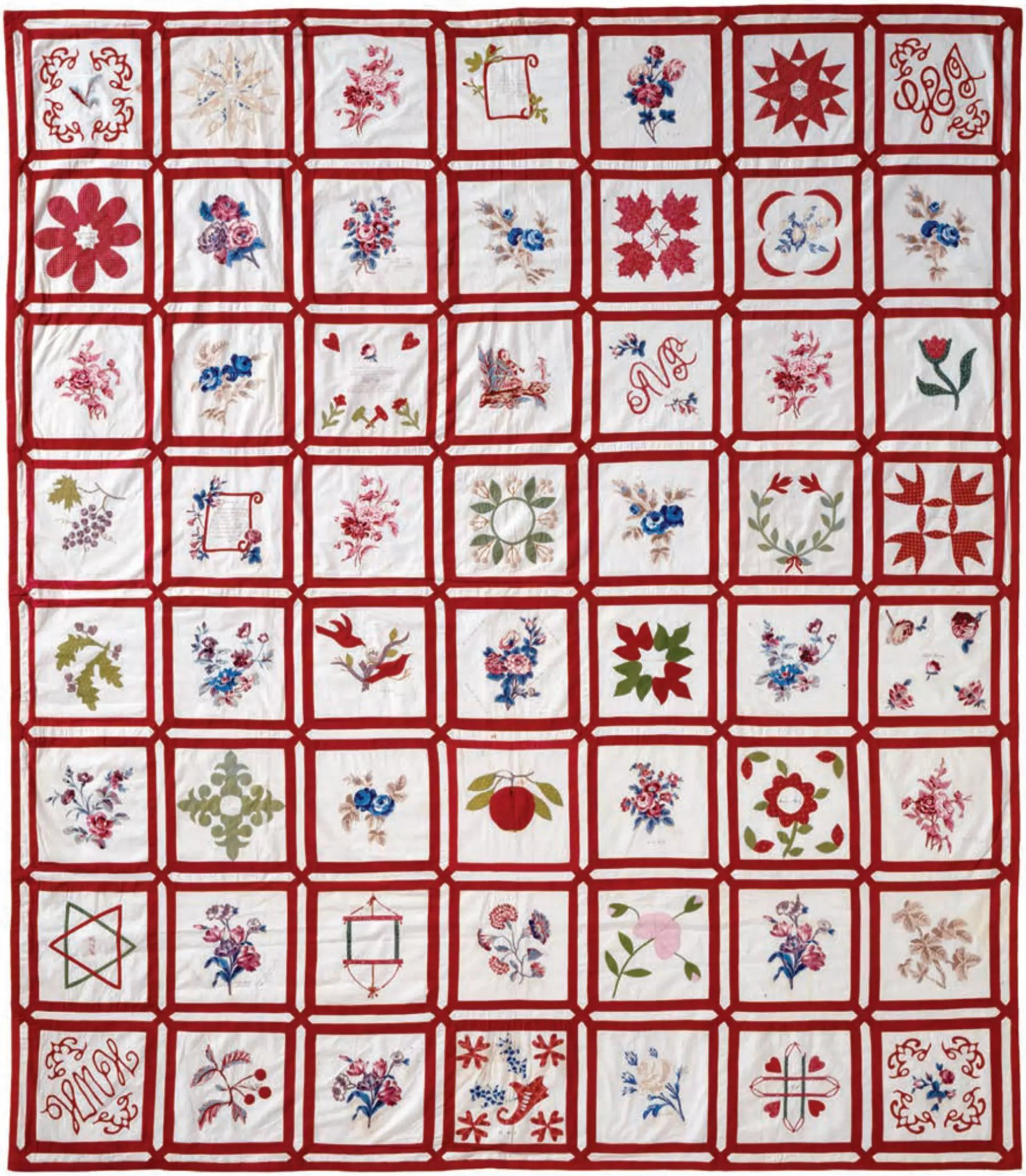
An exhibition at the International Quilt Museum in the US considers how 19th-century quilts acted as avenues for American women's voices in an era when female storytellers were on the rise, and attracting scorn from some quarters.

The title of the exhibition, *Scribbling Women*, comes from something author Nathaniel Hawthorne wrote in 1855 in response to female fiction authors gaining popular traction (some of them had higher book sales than him). He wrote: "America is now wholly given over to a damned mob of scribbling women, and I should have no chance of success while the public taste is occupied with their trash — and should be ashamed of myself if I did succeed."

Papercut Appliqué*, by Friends and Relatives of Permelia Eavy.*
Probably made in Pennsylvania, United States (1847)
Photography: International Quilt Museum,
University of Nebraska-Lincoln, 2009.039.0050

"The surge in books published by American women was a way for them to be an author(ity) by proclaiming ideas about their personal lives and social issues," the exhibition's curators explain. "This explosion of women writers included quilters who turned to inscribed quilts as 'pages' to express themselves."

The *Scribbling Women* exhibition situates Hawthorne's derisory remark amid a collection of quilts. Some of the quilts showcased in the exhibition contain writing or were designed as modes of storytelling. Also included in the exhibition's displays are three of the best-selling 19th-century American novels written by women, *The Gates Ajar* by Elizabeth Stuart

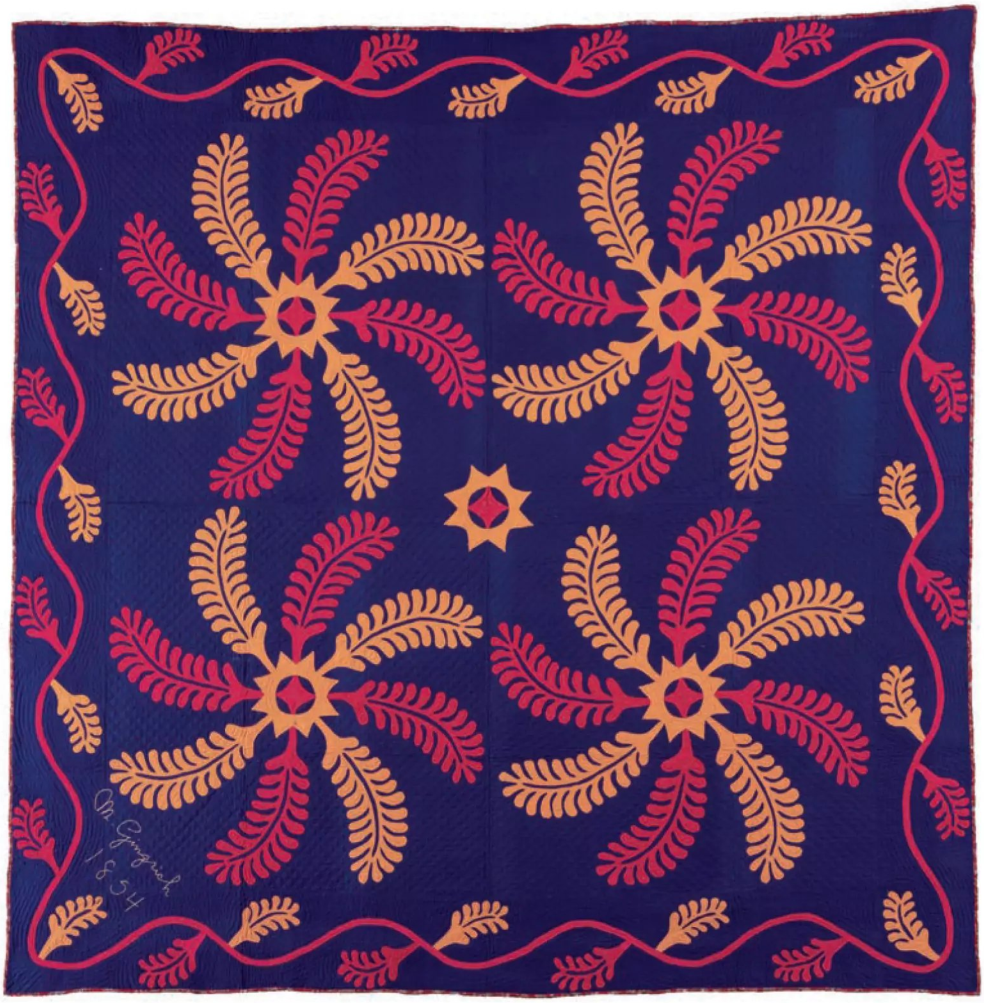


Album quilt, maker unknown. Probably made in New York, United States (1849–1854)
Photography: International Quilt Museum, University of Nebraska-Lincoln, 1997.007.0654

Phelps, *The Wide, Wide World* by Susan Warner (published under the pseudonym Elizabeth Wetherell) and *Uncle Tom's Cabin* by Harriet Beecher Stowe. The exhibition's curators, Sadé Ayorinde, Meredith Allison and Brianna Thompson, also wrote poetry and stories in response to the quilts, and they invited other female writers to do the same. Space is also given to under-represented female voices, including women writers of colour, who were also prolific in the 19th century but were excluded from the rise of female authors in the publishing industry.

Unidentified makers of quilts are also given recognition. Not many heritage quilts were labelled or documented in family papers to verify the quiltmaker's legacy, perhaps because quilts were domestic items created by women and therefore not considered worthy of documentation. The exhibition's curators note that the lack of recognition of quiltmakers in eras past is reflective of dominant patriarchal viewpoints, as well as other socio-political conditions of the time.

The exhibition demonstrates how heritage quilts, even those made to celebrate betrothal, contain a sense of female agency. In these quilts



Princess Feather *by M. Gingrich. The quilt was probably made in Dauphin County, Pennsylvania, United States (1854)*
Photography: International Quilt Museum, University of Nebraska-Lincoln, 1997.007.0774

women represent themselves, and their stories. *Scribbling Women* investigates such 'fabrics' of authorial agency by contemplating the published modes of women's voices — "that so frustrated Hawthorne" — alongside quilts. Thompson created a fictional account of how the maker of *Princess Feather*, signed "M. Gingrich 1854", was inspired by her childhood experience of lying down — unseen and fleetingly free — in a field of long grass. Later when the fictional quiltmaker is married with four children, she stitches when the rest of the household is asleep ... "the last bit of stolen time that remained in her life".

In response to an *Album* quilt, maker unknown, poet Leah Hedrick wrote a poem that ended with thoughts of the quilt's imagined maker:

"Here, the fact of me: eye and hand and taste, bound in a red lattice.

That when I am lost, one might pull a part of me from beneath the footboard."

Another poem, by Meredith Allison, inverts the museum experience of 'a subject viewing objects'. Allison makes the quilt's perspective the subject of her poem:

"Now, I am unfolded to lie beneath glass.

Hands point to my patterns and bypass the pain pressed deep into my stitches long ago.

Always unseen, but never unfelt."

The quilt that inspired Allison's poem is *Papercut Appliqué*, made by the "Friends and Relatives of Permelia Eavy". The quilt was dated February 1847 and may have been a pre-wedding or dowry quilt. The quilt's various makers stitched messages and their names in the blocks, including "I hope your husband kind will be ... We have known you from your infancy".

The exhibition also explores how contemporary women artists "continue to see textiles as a vehicle for personal storytelling and social critique". Some connect historical conditions to present concerns, some call out truths in other ways. A quilt by contemporary African-American quiltmaker Chawne Kimber contains the words, "In essence, I am a sophisticated cotton picker". Chawne is not only a professional artist, she is also a leading academic and mathematician and she grew up within a quiltmaking tradition in a family that worked on a cotton plantation.

Chawne now uses quilts as a format for political messages, commenting that to her, quilts are "instrumental in communicating. To me, a quilt represents this warm, protective, cosy harkening back to the past," she says. "It's the juxtaposition of that cosiness with the hard cold truths of today."

Scribbling Women is on until 22nd November at the ***International Quilt Museum****, at the University of Nebraska, Lincoln (US). For more information visit the museum's website,* ***www.internationalquiltmuseum.org***

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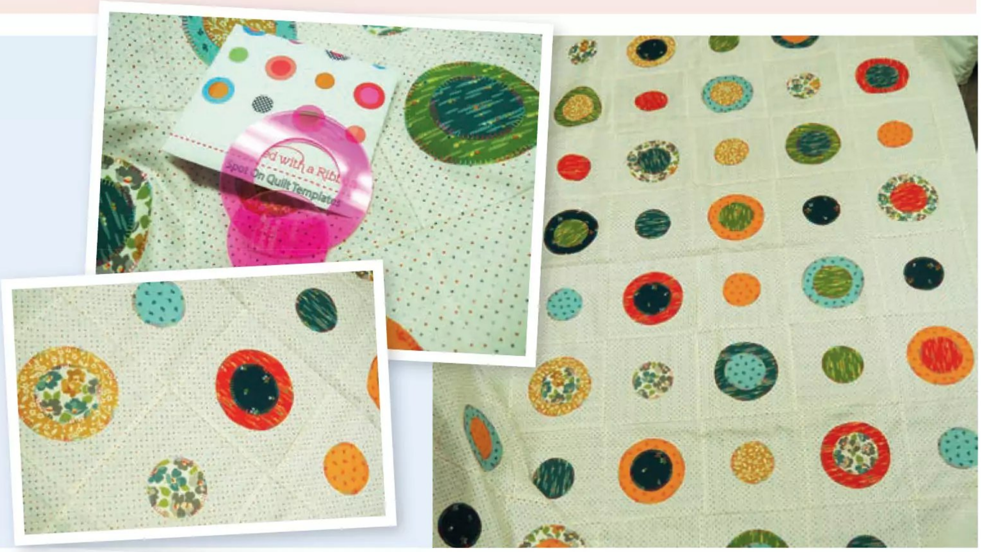
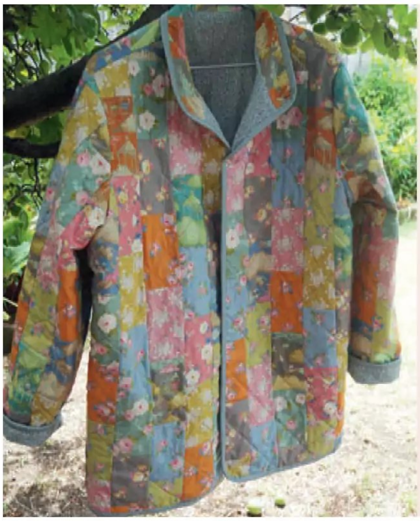
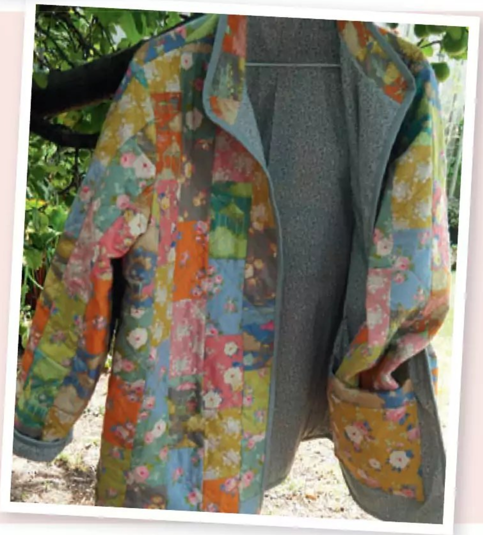
SPOT ON QUILT

This lovely lap size quilt (40 1/2" x 52 1/2") designed by Jemima Flendt of Tied with a Ribbon. Quilt can be be hand or machine appliqued. Complete kit for quilt top including binding $99-50 (plus postage). Acrylic cycle template set is available for $16-50. Pattern only for $7-00 (plus postage)







LAURA JACKET

Laura Jacket is a fully reversible jacket designed by Melly and Me. A kit for the jacket which includes 14 Fat 1/4's of Tilda's Sunday Brunch, binding fabric and pattern is available for $150 (+ postage).

Pattern only is $21-95 and lining as used in photo is also available.

POSY

New 7 part Block of the Month designed by Sharon Burgess. A combination of embroidery, English Paper Piecing and applique is used to complete this quilt.

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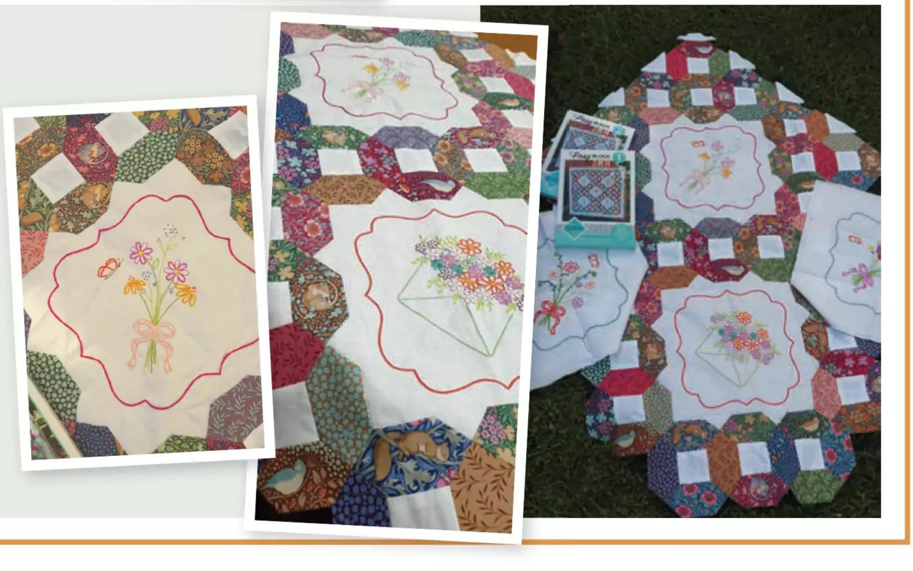

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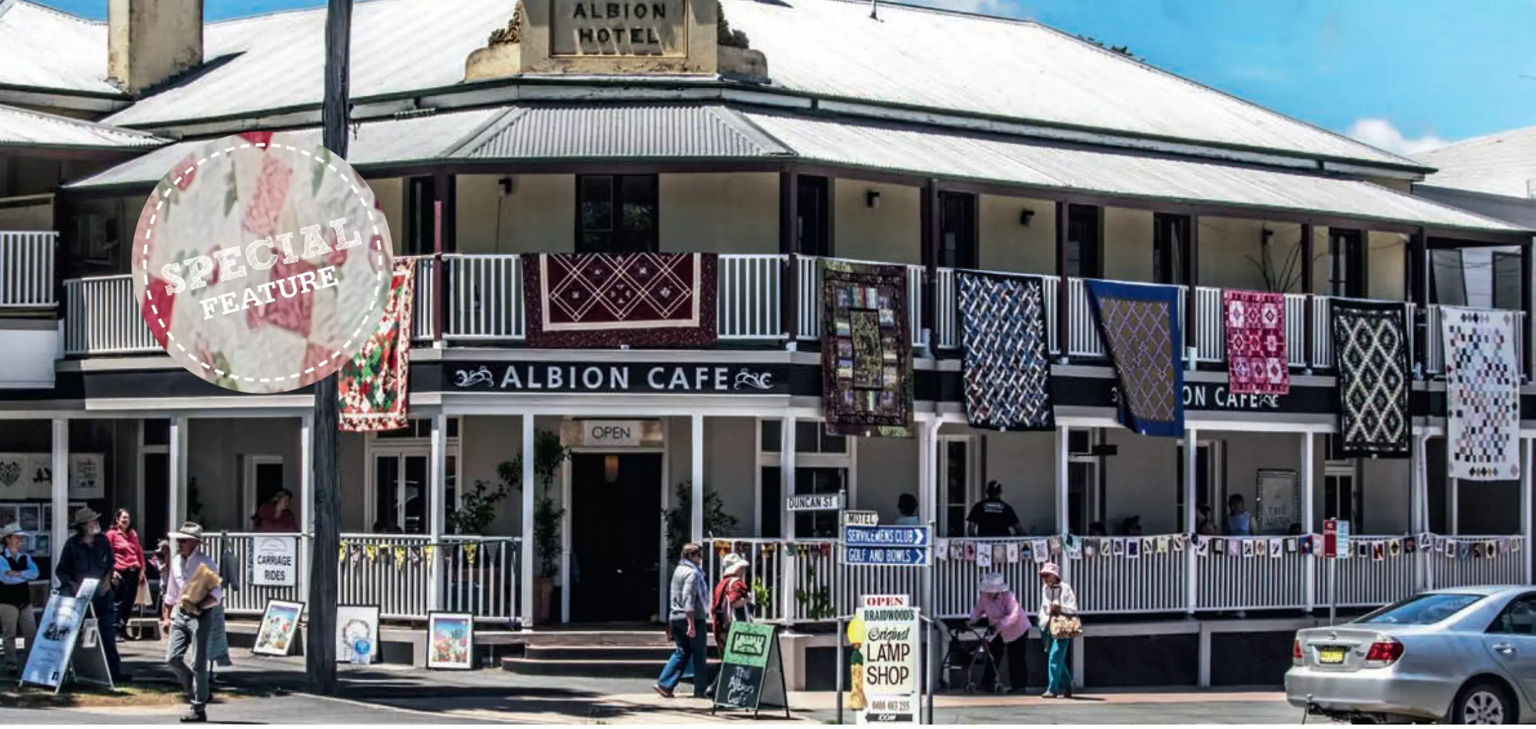
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BRAIDWOOD'S
Airing of the Quilts
30TH ANNIVERSARY

The motto of the Braidwood Quilters & Textiles group is "friendship, fun and sharing ideas to promote quilting". That motto is brought to life in the group's annual Airing of the Quilts event, to be held in late November.

This year is the 30th year that quilts have been 'aired' in the main street of Braidwood, a small town in the Southern Tablelands of NSW, about halfway between Canberra and the coast. The tradition was started by local businesswoman and quiltmaker June Weatherstone, who was the founder of the Braidwood Quilt Store. June was born and raised in Braidwood and during the 1970s and 1980s exhibited as a textile art and garment designer, and taught at the ACT Craft Council.

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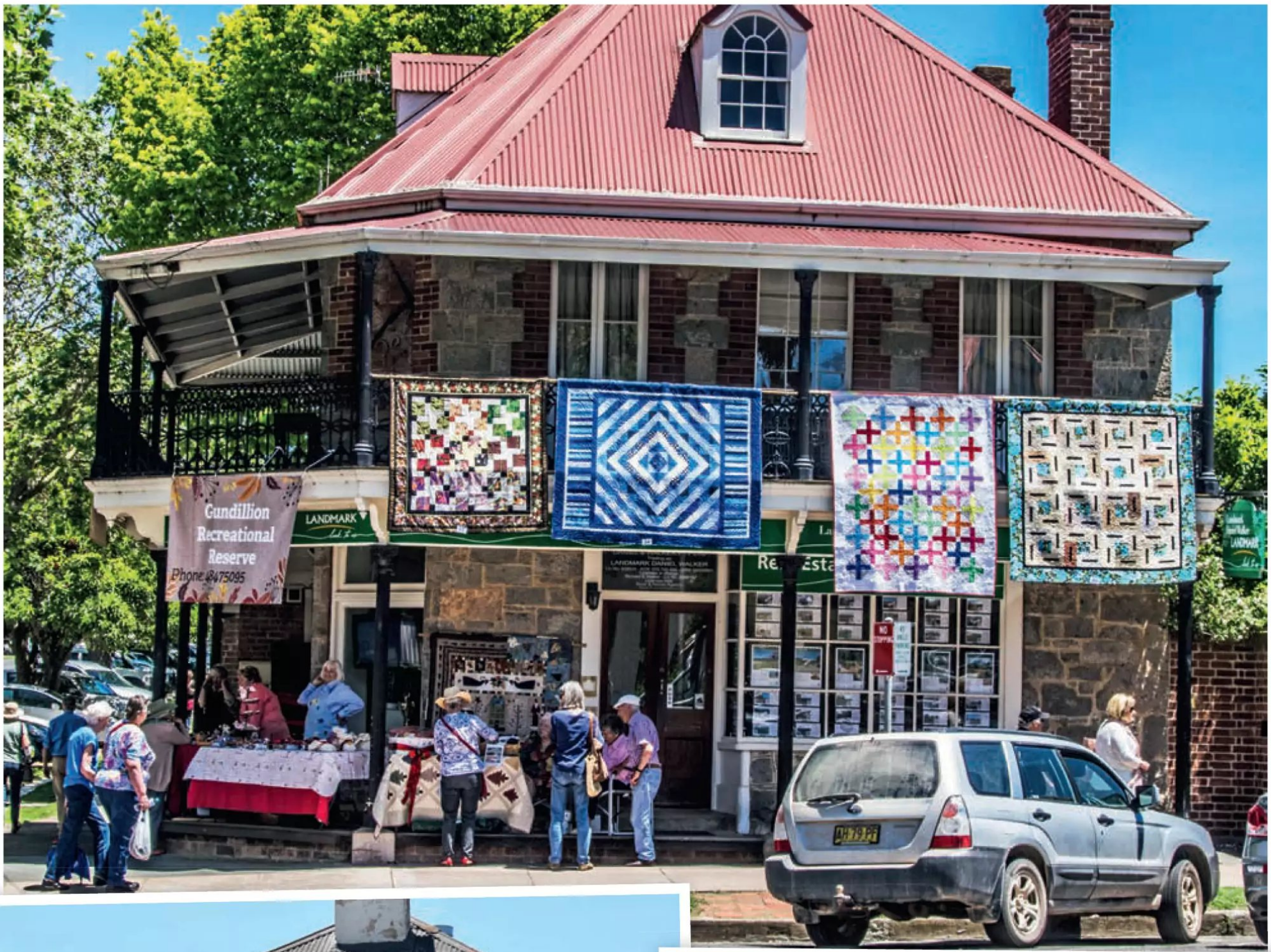


In the early 1980s, the Australian Embroidery Guild asked June to supervise the first section of the Great Hall Embroidery, which was stitched by the New South Wales Embroidery Guild, for the new Parliament House. After that she returned to live in Braidwood and not long after opened a fabric shop, and her textile art shifted into the realm of quiltmaking.

The Braidwood Quilt Store is now owned by textile artist and quiltmaker Bronwyn Hill, and she too is involved the annual event.

The Braidwood Airing of the Quilts has grown since the early 1990s, when June and a handful of other local businesspeople hung 12 quilts along verandahs in the town's main street. They successfully created interest, enticing people to stop in their town, not just drive through. Now the event also includes a quilt competition and a variety of local community stalls.

The Braidwood Quilters and Textiles group Airing of the Quilts is held on the weekend of November 22–23 (it ends at 3pm on the Sunday). For more information visit the group's website, ***www.braidwoodquilters.com.au***

Sweet Idea!

DAHLIA ROSETTE

Half-inch English paper piecing projects are the perfect way to use up all those itty bitty scraps that you just can't bear to bin.

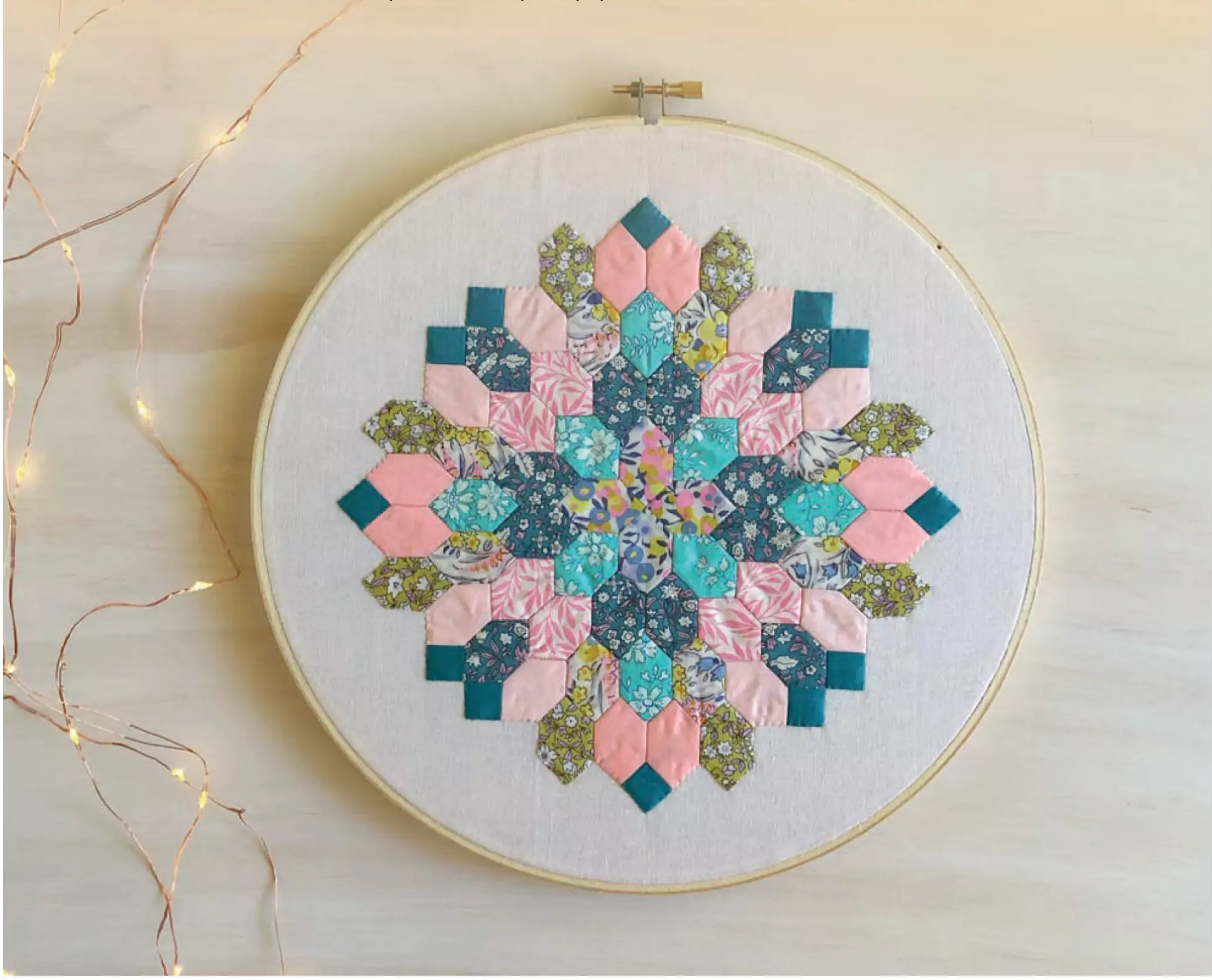
Create a dahlia-inspired design using petite honeycomb shapes and squares with this free pattern offered by (the self-confessed) EPP-obsessed 'Miss Leela' of The Maker's Stash. Leela says she selected fabrics "as she went", letting the design and colour scheme "evolve organically". She used nine Liberty prints in all. A colouring-in graph is included in the pattern, so you can experiment with colour placement. There's also a colour-piecing chart to follow Leela's fabric placement.

The *Dahlia Rosette* pattern makes a piece to be framed in a timber embroidery hoop. Leela has used a 250mm (10in) hoop. But you can turn your piecework into anything you like.

You can find video tutorials on EPP techniques, including how to appliqué pieced work, by visiting YouTube, The Maker's Stash channel.

Download the free pattern from The Maker's Stash website, **themakersstash.com**

Packs of honeycomb and square papers are also available at the website.



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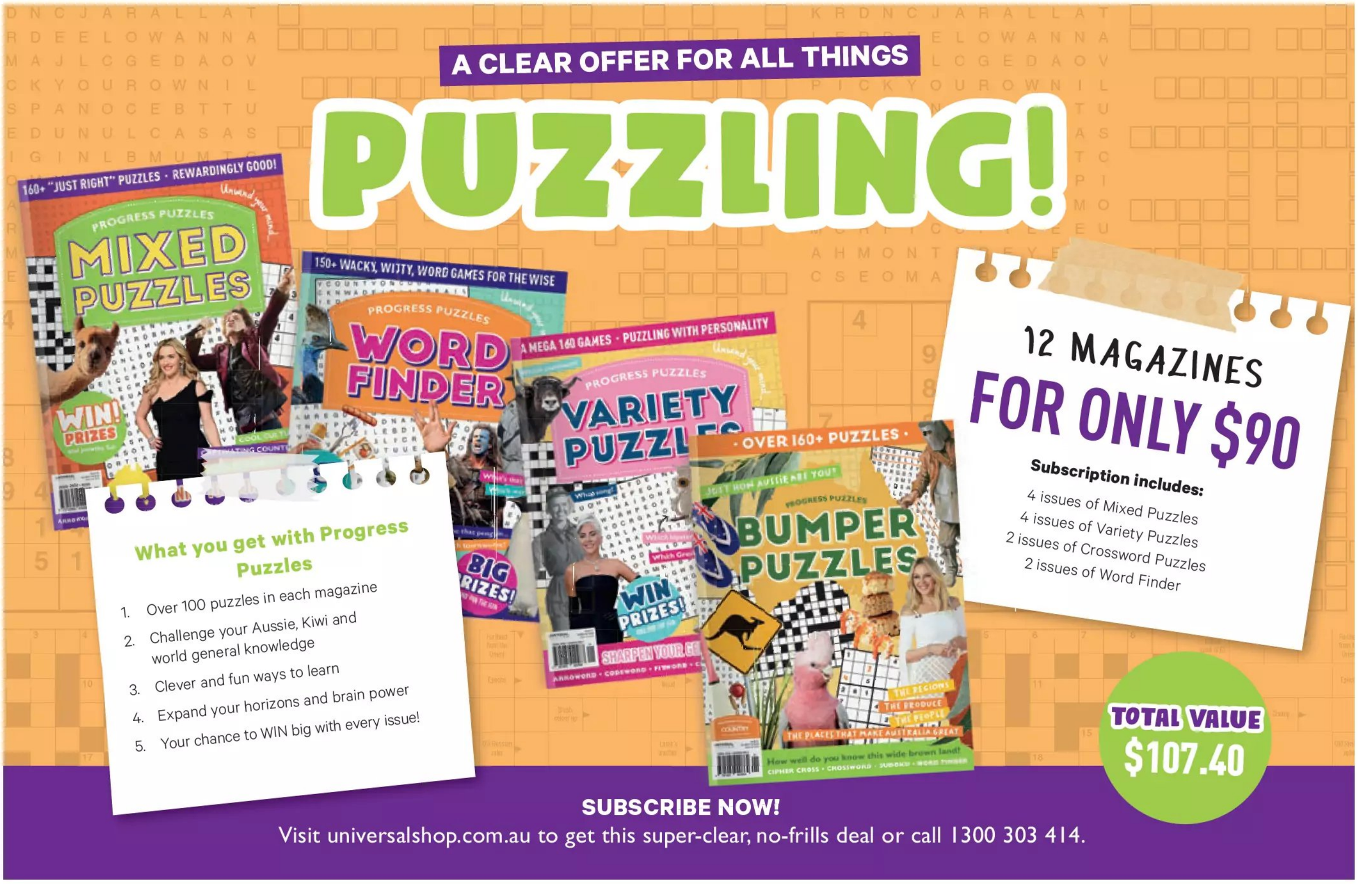
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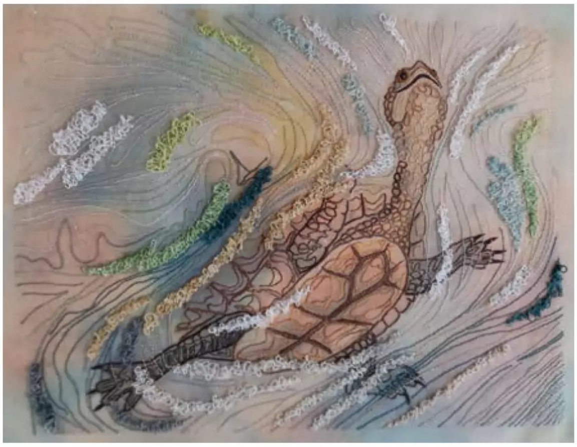

'Tortoise Awash'

Swimming up from the depths of a flowing creek, the tortoise comes alive with Silk and Cotton threads. An Annemieke Mein original textile design. I've recreated him in my version of hand embroidery, (with permission from Annemieke Mein herself).

Design area: 26cm x 20cm. **Kit includes:** Printed design, Silk Organza overlay, Silk & Cotton Threads, Needles, Comprehensive notes and Photographs. **Kit price:** $89.95 plus Post & Hand

Jennifer Bee Embroidery
Address: 14 Back Maffra Road, Sale, VIC 3850
Phone: 04 274 42540 | **Email:** jenniferbee@bigpond.com

MERRY LITTLE CHRISTMAS
FABRIC STACK 10 x 10 in

MOLLY BEAR DESIGNS

Designing and selling patterns, laces, fabrics, Christmas fabric and trims

Contact Sheena on 0488136961 or
etsy.com/shop/mollybeardesigns
Address 208 Diproses Road, Bulart, Victoria
Email mollybeardesigns@hotmail.com

MOLLY BEAR DESIGNS

ON THE ROAD

GUIDE TO CRAFT, SEWING AND PATCHWORK SHOPS

Next time you are on the road, make plans to stop at some of the businesses listed on these pages – they would love to welcome you.

ONLINE

The Maker's Stash
Ph: 0414 543 858
www.themakersstash.com
Open: 24/7 Online

ACT

Crafty Frog
Shop 4, 107 Marconi Crescent,
Kambah 2902
Ph: (02) 6296 6240
shop.crafty.frog@gmail.com
www.craftyfrog.com.au
Open: Mon–Fri 9am–5pm,
Sat 9.30am–3.30pm

NSW

SYDNEY

Banksia Yarns
3c East Market Street,
Richmond 2753
Ph: (02) 4505 1615
shop@banksiayarns.com.au
www.banksiayarns.com.au
Open: Mon–Fri 9.30am–5pm,
Sat 9.30am–1pm

Lyn's Fine Needlework
2/9 Seven Hills Road,
Baulkham Hills 2153
Ph: (02) 9686 2325
lynsneedlework@aol.com
www.lynsfineneedlework.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–4pm

BLUE MTNS & BEYOND

Hobbysew Orange
221 Peisley Street,
Orange 2800
Ph: (02) 6361 7420
patriciajcole@gmail.com
FB: Hobbysew Orange
Open: Mon–Fri 9.30am–5pm,
Sat 10am–2pm

Post Office Patchwork
33 Ross Street, Glenbrook 2773
Ph: (02) 4739 9555
pop@postofficepatchwork.net.au
www.postofficepatchwork.com.au
Open: Mon–Fri 10am–5pm,
Sat 10am–3pm

MID NORTH COAST

Connie's Fabrics
1 Verge Street, Kempsey 2440
Ph: (02) 6562 7792
conniesfabrics@outlook.com
FB: Connie's Fabrics
Open: Mon–Fri 9am–5pm,
Sat 9am–12.30pm

Hanging by a Thread
30 Wallace Street,
Macksville 2447
Ph: 0483 804 032
admin@hangingbyathread.com.au
www.hangingbyathread.com.au
Open: Tue–Fri 9.30am–5pm,
Sat 9am–1pm

Hunters & Collectors Barn
10 Vera Drive,
Coffs Harbour 2450
Ph: 0417 296 696
sonya@huntersandcollectors
barn.com.au
www.huntersandcollectorsbarn.
com.au
Open: Mon–Fri 9.30am–5pm

CENTRAL WEST

Cowra Patchwork
Shop 2/119 Kendal Street,
Cowra 2794
Ph: (02) 6342 3854
cowrapatchwork@bigpond.com
FB: CowraPatchwork
Open: Mon–Fri 8.30am–5pm,
Sat 8.30am–12.30pm

Yummy Yarn & Co
29 Talbragar Street, Dubbo 2830
Ph: 0431 754 909
yummyyarnandco@gmail.com
www.yummyyarnandco.com.au
Open: Mon-Fri 9.30am–4.30pm,
Sat 9.30am–1pm

NORTHERN TABLELANDS

Country Pickin's Sewing Centre
1/171 Rusden Street,
Armidale 2350
Ph: 0448 306 589
info@countrypickins.com.au
www.countrypickins.com.au
Open: Tue–Fri 9.30am–4pm
Sat 9.30am–1pm

LAKE MACQUARIE

Morisset Fabrics and Crafts
47 Dora Street,
Morisset 2264
Ph: (02) 4973 3837
Morfabcr@outlook.com
FB: Morisset Fabrics and Craft
Open: Mon–Fri 9am–5pm,
Sat 9am–1pm

NORTHERN NSW

Handa Crafts and Curtains
149 Canterbury Street,
Casino 2470
Ph: 0484 899 472
hello@handacrafts
andcurtains.com.au
www.handacrafts
andcurtains.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

NORTH WEST

Stitch2340
230 Peel Street,
Tamworth 2340
Ph: 0413 556 369
stitchtbt2340@gmail.com
www.stitch2340.com.au
Open: Tue–Fri 9am–4pm,
Sat 9am–2pm

Ursh's Sewing
1 Cunningham Close,
Narrabri 2390
Ph: 0419 492 370
FB: Ursh's Sewing
Open: Mon, Tue, Wed, Fri
9am–5pm, Thu by appointment,
Sat 11am–1pm

RIVERINA

Coleambally Stitch in Time
13 Brolga Place,
Coleambally 2707
Ph: 0427 549 184
lastuckings@gmail.com
FB: stitchintimecoleambally
www.visitcoleambally.com.au/
stitch-in-time
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

Hen Tea Craft Store
28 Sladen Street,
Henty 2658
Ph: 0414 581 620
cpayne2@live.com
braidcraft.etsy.com
Open: By appointment

Nel's Fabric Place
188 Hoskins Street,
Temora 2666
Ph: (02) 6977 1760
nelstoyandbookhaven
@bigpond.com
www.188nelsfabrics.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

The Cotton Merchants
48 Wynyard Street,
Tumut 2720
Ph: (02) 6947 2800
thecottonmerchants@gmail.com
www.thecottonmerchants.com.au
Open: Mon–Fri 9.30am–4.30pm,
Sat 9.30am–1 pm

The Fabric Farm
433 Newell Hwy,
Narrandera 2700
Ph: 0455 289 276
sales@thefabricfarm.com.au
www.thefabricfarm.com.au
Open: By appointment, or on
Open Days (see Facebook:
The Fabric Farm)

Whatever Where-ever Crafts
26 Fairway Close,
Howlong 2643
Ph: (02) 6026 5489
info@whateverwhereever.com.au
www.whateverwhereever.com.au
Open: Wed–Fri 10am–5pm,
Sat 9am–1pm

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Babylock Australia
52/54 Butler Way,
Tullamarine 3043
Ph: (03) 9339 7777
karyn@babylock.com.au
babylock.com.au
Open: Mon–Thu 9.30am–4.30pm

Cobden Sewing Machines
31 Curdie Street, Cobden 3266
Ph: 0408 104 912
www.cobdensewingmachines.com.au
Open: Tue–Fri 10.30am–4.30pm

Jemima's Creative Quilting
84 Cimberwood Drive,
Craigieburn 3064
Ph: (03) 9308 2699
contact@jemimascreativequilting.com
Open: Tue–Fri 10am–5pm,
Sat 10am–2pm

Palm Beach Quilting
7/2 Industry Boulevard,
Carrum Downs 3201
Ph: (03) 9775 1601
sales@palmbeachquilting.com.au
www.palmbeachquilting.com.au
Open: Mon–Fri 10am–4pm,
Sat 9am–12 noon

Sew Together
Shop 4, The Link Arcade,
Sunbury 3249
Ph: 0409 183 385
sewtogether2019@gmail.com
www.sew-together-sunbury.com
Open: Tue–Sat 10am–4pm

Tranquility Crafts 'N' Supplies
37 Holmes Road,
Moonee Ponds 3039
Ph: (03) 9375 3575
tranquilitycrafts@bigpond.com.au
www.tranquilitycrafts.allthingsquilting.com.au
Open: Tue–Fri 10am–5.30pm,
Sat 9.30am–1pm

Winterwood Felt and Craft Supplies
3 Colman Road,
Warranwood 3134
Ph: (03) 9876 7868
sales@winterwoodtoys.com.au
www.winterwoodtoys.com.au
Open: Mon–Sat 10am–4pm

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A Little Patch of Country
63 Princes Highway,
Trafalgar 3824
Ph: (03) 5633 2311
www.littlepatch.com.au
sales@littlepatch.com.au
Open: Mon–Fri 9am–5pm

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My Little Patch
Shop 1, Rear/49 Reid Street,
Wangaratta 3677
Ph: (03) 5722 4991
mylittlepatch@bigpond.com
www.mylittlepatch.com.au
Open: Mon–Fri 9am–3.30pm,
Sat 9am–12 noon

NORTH CENTRAL

Catharina's Vintage Stitches
193-195 Allan Street,
Kyabram 3620
Ph: (03) 5860 6710
www.catharinasvintagestitches.com.au
Open: Mon-Fri 9am–5.30pm,
Sat 9am–12 noon

Patchwork Place Bendigo
Shop 6B/269-275 High St,
Golden Square 3555
Ph: 0466 526 052
patchworkplacebendigo@gmail.com
patchworkplacebendigo.com.au
Open: Tue–Sat 10am–4pm

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Something Magical Begins
7314 Glenelg Highway,
Dunkeld 3294
Ph: 0400 048 284
margiedore@icloud.com
www.somethingmagicalbegins.com
Open: by appointment

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The Craft Basket
110A Nicholson Street,
Orbost 3888
Ph: (03) 5154 1151
soniamelville_craftbasket@hotmail.com
www.thecraftbasket.com.au
Open: Tue–Fri 9am–3pm,
Sat 9am–12 noon

WEST

Heights Sewing Centre
176 Pakington Street,
Geelong West 3218
Ph: (03) 5229 3558
heightsewing@bigpond.com
www.heightsewing.com.au
Open: Mon–Fri 9am–5.30pm,
Sat 9am–1pm

Little Desert Quilts
2204 Kaniva–Edenhope Road,
Kaniva 3419
Ph: (03) 5392 2234
littledesertquilts@gmail.com
FB: Little Desert Quilts

Michelle's Patchwork
230 Moffats Road,
Dereel 3352
Ph: 0439 005 301
mde17978@hotmail.com
www.michellespatchwork.com
Open: Mon–Fri 9am–5pm,
Sat 10am–4pm

Yarn Me Calm
Unit 4/12-16 Rajah Ct,
Portarlington 3223
Ph: 0417 506 018
andrea@yarnmecalm.com.au
yarnmecalm.com.au
Open: Wed–Fri 10am–2pm

SOUTH WEST

Molly Bear Designs
208 Diproses Road,
Bulart 3314
Ph: 0488 136 961
mollybeardesigns@hotmail.com
www.etsy.com/shop/mollybeardesigns
Open: By appointment

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The Sewing Bee Cafe
80 Baxter–Tooradin Road,
Baxter 3911
Ph: (03) 5971 5737
thesewingbeecafe@gmail.com
www.sewingbeecafe.com.au
Open: Mon–Fri 9.30am–4pm,
Sat 9am–12 noon

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77 Boundary Street,
Walkervale 4670
Ph: (07) 41 54 4486
thequiltersshack@patchworkandcupcakes.com
www.bundabergpatchwork.com
Open: Mon–Fri 9am–4pm,
Sat 9am–12.30pm

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Janome Townsville Olive Branch Quilts
Shop A, 263 Charters Towers Road,
Mysterton 4812
Ph: (07) 4755 2336
shop@janometsv.com.au
www.olivebranchquilts.com.au
Open: Mon–Wed 9am–5pm,
Thu 9am–4.30pm, Fri 8.30am–4.30pm, Sat 9am–1pm

Just Country Crafts
72 Perroux Street,
Gulliver 4814
Ph: (07) 4775 2228
justcountrycrafts@gmail.com
www.justcountrycrafts.com.au
FB: @justcountrycrafts.tsv
Open: Mon–Fri 9am–3pm,
Sat 8.30am–1.30pm

Somethings Country
18 Alford Street,
Kingaroy 4610
Ph: (07) 4162 2040
somethingscountry@bigpond.com
www.somethingscountry.com
Open: Mon–Fri 9am–5pm,
Sat 9.30am–12.30pm

SUNSHINE COAST

Sand Salt SEW
1/53 Gateway Drive,
Noosaville 4566
Ph: 0411 688 142
sandsaltsew@icloud.com
Open: Tue–Fri 9.30am–4pm,
Sat 9am–1pm

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Complete Quilting
42 Eclipse Street,
Springsure 4722
Ph: 0402 253 417
admin@completequilting.com.au
www.completequilting.com.au
Open: Mon–Fri 9am–5pm,
Sat–Sun 9am–12noon

Emerald Fabric Boutique
Shop 3,
107 Clermont Street,
Emerald 4720
Ph: (07) 4982 4286
emfabcq@outlook.com
FB: Emerald Fabric Boutique
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

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gemma@sewprettypatchwork.com.au
sewprettypatchwork.com.au
Open: Tue–Fri 9am–4.30pm
Sat 9am–2pm

The Sewing Room
16b Prescott Street,
Toowoomba City 4350
Ph: (07) 4638 8288
info@thesewingroom.net.au
www.thesewingroom.net.au
Open: Mon–Fri 9am–3.30pm,
Sat: 9am–1pm

NT

Dragonfly Fabrics
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53 Alawa Crescent,
Alawa 0810
Ph: (08) 8948 0691
dragonfabric@bigpond
www.dragonfabric.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–4pm

Sew Joe & Me
3/143 Coonawarra Road,
Winnellie 0820
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0434 507 472
sewjoenme@gmail.com
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The Patchy Affair
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ruby & kate
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Port Lincoln 5606
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rubyandkate@me.com
www.rubyandkate.com.au
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Sat 9am-12.30pm

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FB: Brook Fabrics
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www.myfabricology.com.au
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Saturday 9.30am–3pm

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York 6302
Ph: 0405 501 333
patchworkonavon@hotmail.com
www.patchworkonavon.com.au
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Thu–Fri 9.30am–4.30pm,
Sat 9.30am–3pm,
Sun 10am–3pm

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319–331 Albany Highway,
Mount Melville 6330
Ph: 0437 888 030
theemptybobbin@outlook.com
www.theemptybobbin.com.au
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Mon, Wed, Thu, Fri 9am–4pm,
Sat 9am–2pm, Sundays when
classes are running

SOUTH WEST

Craft Collections
1/13 Mummery Crescent,
Bunbury 6230
Ph: 0419 616 714
glenys@craftcollections.com.au
www.craftcollections.com.au
Open: Mon–Fri 9am–4.30pm,
Sat 9am–12 noon

TAS

NORTH

Patchwork Plus
14 Anne Street,
George Town 7253
Ph: (03) 6382 3999
www.patchworksplus.com.au
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Sat 9.30am–12.30pm

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224 Campbell Street,
North Hobart 7000
Ph: (03) 6200 1304
helen@quarterinch.com.au
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Sat 10am–2pm

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New Norfolk 7140
Ph: 0415 119 322
thequiltedteapot@gmail.com
www.thequiltedteapot.com
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Sat 9am–3pm

NEW ZEALAND

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Christchurch 8023
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shop@sewandco.nz
www.sewandco.nz
Open: Tue–Sun 10am–4pm

The Quilter's Barn
The Vines Village,
193 Rapaura Road, Blenheim
Ph: +64 3 572 7240
info@thequiltersbarn.co.nz
www.thequiltersbarn.co.nz
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Sat, Sun & Public Holidays
10am–4pm

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www.foxscottage.co.nz
Open: Mon–Fri 9am–5pm,
Sat–Sun 9am–3pm

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Ph: +64 9 420 6355
houseofpatchworkltd@gmail.com
houseofpatchwork.co.nz
Open: Tue–Sat 10am–4pm

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Karangasem, Bali,
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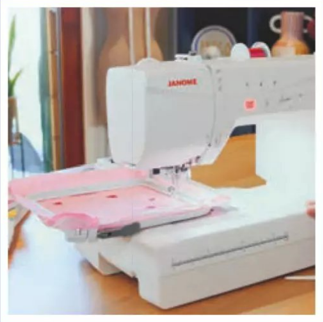

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